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KERRANG!

AEROSMITH
'My Donington mudbath nightmares' by Joe Perry

LOVE/HATE
Jizzy 'n' Skid review the singles

MOTHER LOVE BONE
Heroin OD upsets the 'Apple' cart

D'MOLLS
'We ain't wearin' women's lingerie no more!'

POSTERS
Jon Bon Jovi/Jeff Beck
Steve Vai/Joe Satriani
Steven Tyler/Seb Bach
Scott Ian/Mike Muir

KIP WINGER
'I'm really interesting and daring!'

KIP WINGER: pic Ray Palmer

JOE PERRY of AEROSMITH: pic Ross Halfin

Judas Priest court case update ● Anthrax to support Iron Maiden
Faster Pussycat ● Raven ● Red Hot Chili Peppers ● Sacred Reich

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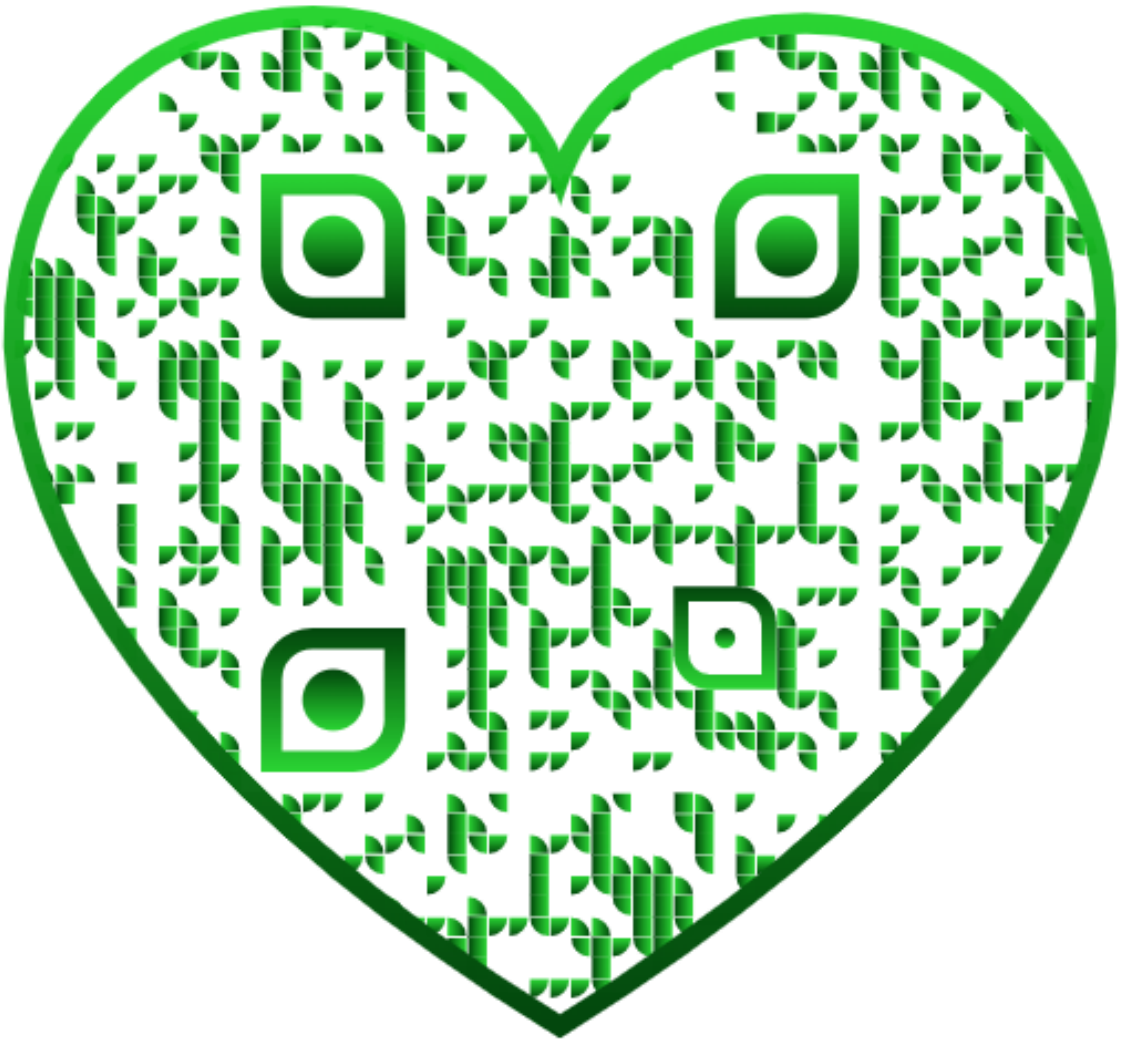

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KONTENTZ

AEROSMITH
In ever-so-special celebration of their upcoming appearance at the **Castle Donington Monsters Of Rock Festival**, **Aerosmiff** guitarist **Joe Perry** talks to **Steffan Chirazi**. "I don't remember much about the last time we played an outdoor event in the UK (at **Reading** in '77)," quoth joltin' Joe, "but I'm really looking forward to playing Donington and givin' everyone hard-ons!" The swellin' scam begins on...
PAGE 12

MOTHER LOVE BONE
Fancy a slice of 'ethereal biting hard rock'? Ya do? Then look no further than **'Apple'**, the fine 'n' fruity debut LP from Seattle stormers **Mother Love Bone**. **Don Kaye** gets to the core of the matter and finds out all about the tragic death of the band's singer **Andrew Wood**...
PAGE 21

WINGER
That **Kip Winger**... like, ain't he just a wonderful human being? Yep. He's interesting, he's daring... and everyone in the whole wide world loves him! (Well, everyone bar our own **Dave Reynolds**, that is!) **Alison Joy** talks to King Kip about new LP **'In The Heart Of The Young'** and hears why Reynolds is, in his considered opinion, 'totally f**ked'...
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D'MOLLS
They're the only band in the entire history of the planet to have been awarded a 'DDDDD' rating in a *Big K!* LP review (for their self-titled debut, back in ish 199). Now, finally, **D'Molls** are d'back with a new album, **'Warped'**. **Elianne Halbersberg** gets bent out of shape...
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NOT TO MENTION
MAYHEM
Glenn Tipton talks about the latest developments in the **Judas Priest** suicide court case, **Anthrax** are confirmed for **Iron Maiden**'s UK arena tour, **Bill Gould** and **Roddy Bottum** of **Faith No More** talk about the **Mike Patton/Anthony Kiedis** controversy – and that's just for starters!
PAGE 4

KOMMUNIKATION
Mega-manager **Rod Smallwood** writes a bloody GRRRRRRRRRRRRRRRRREAT big long letter about unfortunate ticket hassles experienced by **Iron Maiden** fans...
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SINGLEZ
Jizzy Pearl and **Skid Rose** of the newly-legendary **Love/Hate** assess this week's pile of fab (and not so fab) 45s
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REKORDZ
Faster Pussycat, Raven and some other stuff!
PAGE 24

ANGUS YOUNG of AC/DC. Pic Robert Ellis

MONSTERS OF ROCK
Continuing our serialisation of super scribe **Jeff Clark Meads**' book on the **Castle Donington Monsters Of Rock Festival**. This week we travel back to 1984 to relive possibly the greatest MOR line-up ever: **Mötley Crüe, Accept, Y&T, Gary Moore, Ozzy Osbourne, Van Halen** and **AC/DC**!
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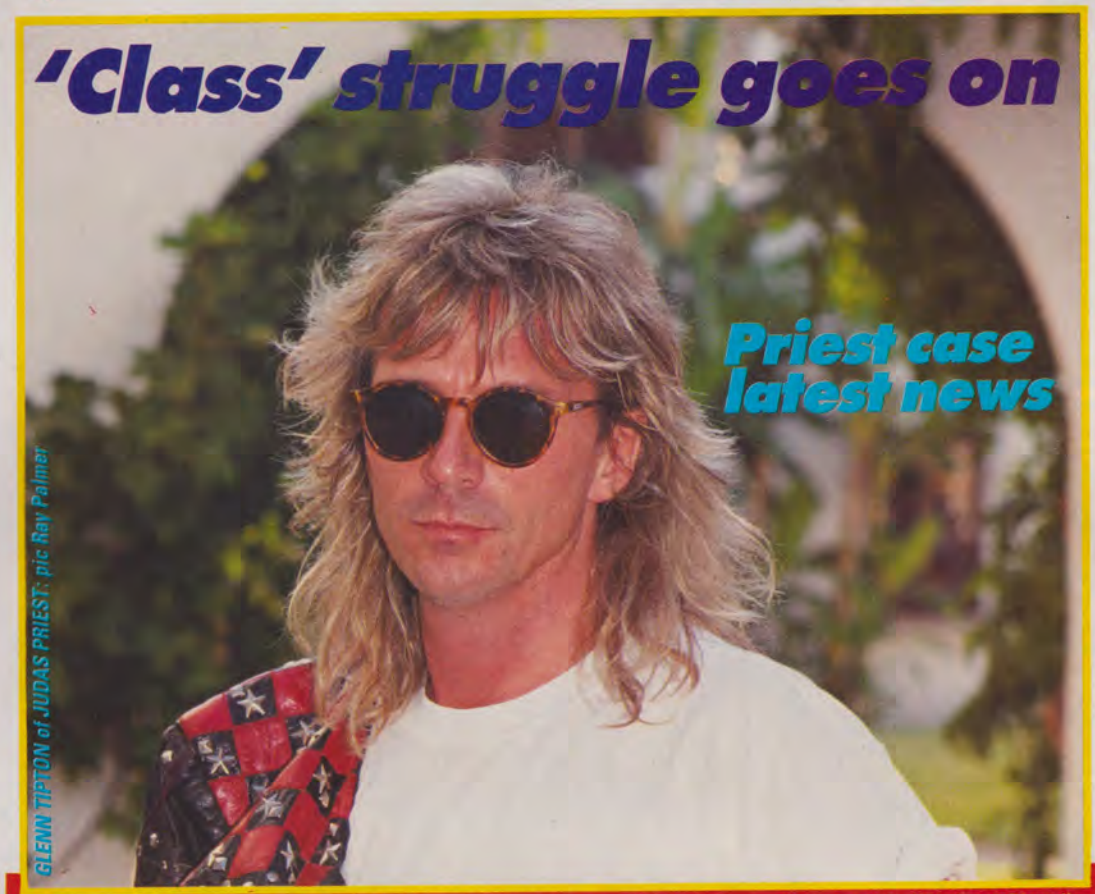
MAYHEM

'Class' struggle goes on

Priest case latest news



GLENN TIPTON of JUDAS PRIEST: pic Ray Palmer

■ *JUDAS PRIEST*, currently embroiled in a heavily publicised US court battle, appear to be making good progress in stating their case.

The band are being sued by the families of two boys, *James Vance* and *Raymond Belknap*, who allege that Priest's 1978 *'Stained Class'* album contained subliminal messages that contributed to the boys' suicides (see Mayhem issue 300 for full details).

Guitarist *Glenn Tipton* contacted Mayhem this week with the latest news from the trial, taking place in *Reno, California*.

After two weeks of evidence, Priest themselves took the stand last week.

"It's just us being honest on the stand, really," says Glenn. "We've got nothing to hide.

"They asked us if we'd ever put anything in reverse on an album, and we said, 'Yes, we've put guitars on, reversed cymbals...' "

Of a recent BBC Radio One report, in which vocalist *Rob Halford* intimated that maybe at some time Priest had used backwards vocals – although it was not on the 'Stained Class' album – Tipton offered a correction.

"No, it's not a backward message. I think on a track called *'Love Bites'*, which was released about seven years after this event, we reversed some words – to 'bites love' or something! – to get an effect.

"That sort of thing is done all the time in studios. Cymbals are reversed, guitars are reversed... But of course the prosecution have made a big deal out of this even though it's nothing to do with the album in question.

"It's of no consequence, really. It's just something that they've latched on to obviously because they've got such a weak case, and they have to home-in on these small points.

"There's absolutely no scientific proof whatsoever," continued the Priest guitarist. "They've had all sorts of psychologists and brain surgeons and neuro-surgeons giving evidence, but not one of them agrees on anything. And as for 'back-masking', we've never done any.

"At the halfway point, I'd have to say that there is no case. I mean, the so-called 'lyrics' they're talking about are basically a combination of an exhalation in Rob's voice and a Leslie guitar. And it's as plain as day when you take the tracks into a studio.

"When that was blown away, the prosecution had to make things up. They said we used cone filters and things to leave messages over this track.

"I mean, this ('Stained Class') was done in 1978, with very limited money, very limited technology... It's a joke!

"The family background to these two young men is unbelievable! They've been whipped as children, their families are riddled with drug and alcohol abuse, gambling... Of one set of parents, the father has been married five times and the mother four times... You name it, it's gone on in these families.

"America is slowly choking on its own legal system," concluded Tipton. "The whole legal system, these ambulance-chasing lawyers... It's limiting the freedom of America, that simple.

"They haven't got a leg to stand on, but I mean our problem now is we can't get any money from the families and we can't sue the lawyers. So everything this case has cost us so far even if we win – and we *will* win – we can't do a thing about it."

And in the unlikely event of the decision going against them?

"We would just appeal, and take it to the US Supreme Court. But they can't possibly win. They're just trying to earn some notoriety."

The case is expected to last a further two weeks.

PAUL HENDERSON

■ **CINDERELLA** HAVE completed work on their new LP **'Heartbreak Station'**, the follow-up to **'Long Cold Winter'**, and plan a full world tour kicking off in January – no dates yet confirmed – to follow their Japanese appearance with **Bon Jovi**.

■ THIS YEAR'S **Donington Monsters Of Rock Festival**, to be headlined by **Whitesnake** on August 18, has now sold out its entire 72,000 ticket allocation.

No tickets will be available on the day.

Whitesnake, **Aerosmith**, **Poison**, the **Quireboys** plus **Faith No More**, the **Front** and French rockers **Face To Face** play the French Monsters Of Rock at **Paris Hippodrome De Vincennes** September 3 (see European Concert Travel Clubs for details).

Meantime, Polydor re-release the original **'Monsters Of Rock'** album on August 13.

Recorded live at the first Donington Monsters Of Rock Festival in 1980, it features tracks from headliners **Rainbow**, plus **Judas Priest**, the **Scorpions**, **Saxon**, **April Wine** and **Riot**.

■ **MEGADETH** WILL release their fourth album, **'Rust In Peace'**, through Capitol on September 17.

Produced by **Mike Clink** and **Dave Mustaine**, it features the following tracks:

Side One; **'Holy Wars/ Punishment Due'**, **'Hangar 18'**, **'Take No Prisoners'**, **'Five Magics'**.

Side Two; **'Poison Is The Cure'**, **'Lucretia'**, **'Tornado Of Souls'**, **'Dawn Patrol'**, **'Rust In Peace'**, **'Polaris'**.

The band hit the UK in October to co-headline the **'Clash Of The Titans'** package, along with **Slayer**.

■ LATEST US guitar whizzkid **Michael Lee Firkins** will play live at **London Tower Records** August 14 at 12.30pm and **London Macari's Musical Instrument Shop** 15 at 12.30pm.

■ LONG SUFFERING Irish rockers **Mama's Boys** have recruited vocalist **Mike Wilson**.

The band are planning a UK tour in September.

■ PSYCHOTIC ROCKERS **Jane Addiction** play **London Subterania** August 22 as a warm-up for their **Reading Festival** appearance.

They release a new single, **'3 Days'**, through Warner Bros on August 13.

Taken from their forthcoming **'Ritual De Lo Habitual'** album, it is backed with **'I Would For You'**. 12" and CD versions add a live version of **'Jane Says'**.

■ BORN AGAIN Blueser **Gary Moore** releases a new single, **'Walking By Myself'**, through Virgin on August 6.

It's backed with a live version of **'Still Got The Blues (For You)'**. The 12" adds a live rendition of 'Walking By Myself'.

■ **AC/DC** WILL be shooting a video for a new single, **'Thunderstruck'**, at a top secret London venue on August 17 at 4pm, and the band want a crowd of their fans to be there!

Anyone wishing to appear in the vid can collect a free ticket from the band's record company, **EastWest Records, The Electric Lighting Station, 46 Kensington Court, London W8** from the morning of August 8. Tickets will be issued on a first come first served basis.

'Thunderstruck' is due for release on September 10, followed by a new album, titled **'The Razor's Edge'**, on September 24.

■ **RED HOT Chili Peppers** have their first two albums, 1984's **'The Red Hot Chili Peppers'** and 1985's **'Freaky Styley'**, released on August 6 through EMI. The LPs have previously been available only on import in the UK.

■ US GUITARIST **Vinnie Vincent** is putting a new band together following the acrimonious **Vinnie Vincent Invasion** split.

One-time **Journey** and original VVI vocalist **Robert Fleischman** has returned to the fold, joined by drummer **Andre LaBelle**.

Vincent is currently recording a new album, handling all bass and guitar parts himself.

The as yet untitled platter is due at the end of the year, or early '91.

Dolan dumps Venom due to 'Satanic' Abaddon...

■ VOCALIST **TONY Dolan** has quit Geordie Black Metal kings **Venom** following press statements by drummer **Abaddon** – real name **Tony Bray** – that Venom were involved in Satanism.

Dolan told Mayhem: "He (Bray) has been telling the press that he's a Satanist and Venom's music is Satanic, getting attention on the back of this **Judas Priest** trial (currently being held in **Reno, Nevada** – see Mayhem issue 300 for details).

"I joined the band to do the right thing, have a laugh," continued Dolan. "As far as I'm concerned, the Black Metal stuff is just an image. I don't know what Tony Bray is trying to do, but I don't want anything to do with it. I don't want to know anymore.

"I've had people come up to me in the street and ask what's going on, and it's affecting my family. I'm definitely out of the band. I don't want my name associated with this kind of thing."

■ **AEROSMITH** ARE to be featured on satellite channel MTV on September 30. The band will be featured heavily during the day, with the channel's recent half-hour 'Rockumentafy' repeated at 10am and 5.30pm, and **'Aerosmith Unplugged'** – a 30-minute programme of the band performing acoustic versions of many of their hits – broadcast at 11pm.

■ **DREAD ZEPPELIN** release their double A-sided debut single, **'Your Time Is Gonna Come'/ 'Heartbreaker (At The End Of Lonely Street)'**, through IRS on August 6.

12" and CD versions add the previously unavailable **'Tortelvis (A Bad Trip)'**.

■ **NAPALM DEATH** release a new single, **'Suffer The Children'**, through Earache on August 13.

It's backed with **'Siege Of Power'**. 12" and CD versions add **'Harmony Corruption'**.

Recorded at Florida's **Morrisound** studio and produced by **Scott Burns**, it's the first product to feature the new Death line-up of vocalist **Mark 'Barney' Greenway**, bassist **Shane Embury**, drummer **Mick Harris** and guitarists **Mitch Harris** and **Jesse Pintado**.

■ **BOLT THROWER** HEAD out on tour this month.

They play the following shows: **Bradford Queens Hall** August 25, **Edinburgh Venue** 26, **Lincoln Vienna's** 27, **London Dome** 29, **Oxford Jericho** 30, **Wrexham Memorial** 31, **Milton Keynes Counterpoint** September 1, **Birmingham Edwards** 2.

Patton picks no pepper

MIKE PATTON of FAITH NO MORE: pic Mark Leialoha

■ *FAITH NO More* have hit back at accusations made by *Red Hot Chili Peppers* frontman *Anthony Kiedis* that he is being ripped off by FNM vocalist *Mike Patton*.

Kiedis claimed in *Kerrang* 292: "My drummer says he's gonna kidnap him (Patton), shave his hair off and cut off one of his feet, just so he'll be forced to find a style of his own."

Attempts to obtain Mike Patton's comments were rebuffed by publicists claims that: "Mike's got nothing to say".

However FNM keyboardist *Roddy Bottum* told Mayhem: "I think it's a kind of cheesy thing to say.

"To me, our band sounds nothing like Red Hot Chili Peppers. If you're talking about long hair, rapping with his shirt off, then yeah, I can see similarities. But beyond that, I can't see any."

Bottum said he was keen to contact Kiedis to check if the remarks had been made seriously.

"I haven't talked to them since this whole thing started. We're really good friends with that band and I'd like to think they're doing it...like as a favour.

"I do it back as a kind of joke. I hope they're not serious about it. They probably are. They probably believe this, I dunno. It's pretty interesting."

Meanwhile, Bottum denies that Patton's controversial attempts to plug his other group, *Mr Bungle*, during interviews has led to a rift in FNM.

"He brings up his band, yeah, but I don't think the rest of us care much," Bottum said.

"It's kinda something he's coming to terms with on his own. It's his own thing and he'll probably grow out of doing that at some stage, I'd imagine.

"If that's what he chooses to do with his time, then I guess it's up to him."

But bassist *Bill Gould* added: "It's a tasteless exercise in self-promotion. That sort of thing catches up with you, and with the people in this band, we make sure it does!"

Bottum rounded off by claiming that there was less conflict in the band than there had been in the past.

'The Real Thing' is currently in the Top 20 *Billboard* albums in the US, and has just attained Gold status.

STEVE MASCORD

■ FORMER **METAL Church** frontman **David Wayne** has put together a new outfit, **Reverend**. They'll release their debut album, **'World Won't Miss You'**, through AVL/Charisma on August 20.

Recorded in Los Angeles and produced by **Warren Croyle**, among the tracks set for inclusion are: **'Just Another Form Of Greed'**, **'The Scattered Wits'**, **'Leader Of Fools'**, **'Rude Awakening'**, **'Killing Time'**, **'Remission'** and **'The 11th Hour'**.

The CD version will include a cover of **Black Sabbath**'s classic **'Hand Of Doom'**.

Along with Wayne, the band features guitarists **Brian Koorban** and **Stuart Fuji**, bassist **Dennis O'Hara** and aptly named drummer **Rick Basha**.

■ THRASH STARS **Anthrax** will support **Iron Maiden** on the second leg of Maiden's recently announced UK tour.

Anthrax appear at **Edinburgh Exhibition And Trade Centre** December 11, **Birmingham NEC** 14 and 15, **Wembley Arena** 17 and 18.

Anthrax release their new album, **'Persistence Of Time'**, through Island on August 20 (see Mayhem last issue for details).

■ **DIO** RELEASE a new single, **'Hey Angel'**, through Phonogram on August 13.

It's backed with **'Walk On Water'**.

The 12" is backed with **'Why Are They Watching Me'**, **'Rock 'N' Roll Children'** and **'Mystery'**, while the CD version features 'Rock 'N' Roll Children', 'Mystery' and **'We Rock'**.

■ US RETRO-rock trio **Burning Tree** will support **Dogs D'Amour** on the Dogs' previously announced October UK tour.

The Tree were last seen on these shores as support to the **Quireboys**.

■ **SLAMMER**, WHO recently parted company with label WEA, return with a new EP, **'Insanity Addicts'**, through Heavy Metal Records in early September.

It will feature the following tracks: **'Insanity Addict'**, **'Maniac'**, **'Bring The Hammer Down'**, **'IOU'**.

The band's second album is due through Heavy Metal later this year.

Slammer are still seeking a replacement for departed bassist **Russell Burton**. Interested parties should send demo plus SAE to: **Andy Farrow, Far North Music, Cheapside Chambers, Bradford BD1 4HP.**

■ AUSSIE THRASHERS **Mortal Sin** have recruited vocalist **Steve Sly** to replace the departed **Matt Maurer**.

The band are currently looking for a new deal after parting company with Phonogram

The Sinners have recorded a demo featuring four new tracks: **'Inside Out'**, **'Side Effect'**, **'Matter At Hand'** and **'Access Denied'**.

■ RAW FRUIT is a new label developed to release a series of previously unavailable BBC live broadcasts.

The first in the series are four recordings from the Reading Festival; **'Samson Live At Reading 1980'**, **'Gillan Live At Reading 1980'**, **'Ten Years After Live At Reading 1983'**, **'Bernie Marsden Live At Reading 1982'**, due on September 3.

Each have been produced by **Tony Wilson**, and will retail at £5.99 (album and cassette) or £7.99 (CD). Among the forthcoming releases are sessions from **Diamond Head**, **Jethro Tull**, **Demon** and **Coliseum**.

■ **PRONG**, **PROPHECY Of Doom** and **Extreme Noise Terror** release sessions recorded for Radio One's **John Peel Show** through Strange Fruit on September 3.

■ THE **THIRD Man** release a new single, **'Never Let You Go'**, through Enzor on August 20.

It's backed with **'Takers'**.

The band will support **Wishbone Ash** on their forthcoming UK tour.

■ THE LONDON **National Film Theatre** hosts the Harp Beat Rock On Film Season from August to November.

Among the films on offer are **'Woodstock'**, **'Jimi Hendrix Plays The Isle Of Wight'**, **'Ladies And Gentlemen The Rolling Stones'**, **'This Is Spinal Tap'**, **'The Song Remains The Same'** and **'Purple Rain'**.

■ AGED US AOR stars **Toto** have lined up a one-off appearance at **Hammersmith Odeon** October 9.

Tickets are priced **£12.50** and **£10**, and are available from the box office and usual agents.

■ STRONG RUMOURS that **BulletBoys** have split up have been firmly denied by the band's management.

A spokesman for the band told Mayhem that the stories were unfounded and that the second 'Boys album will be released early next year.

■ NEW YORK Hardcore quartet **Token Entry** release their third album, **'Weight Of The World'**, through Roadrunner/Emergo on August 20.

It features the following tracks:

Side One; **'Revolution Of Values'**, **'Doing It Again'**, **'I Don't Want To Go Back'**, **'Turn Around'**, **'Lucky Seven'**.

Side Two; **'Brian And Tim's Excellent Adventure'**, **'Beautiful People'**, **'Last Chance'**, **'Down Right Blue'**, **'Weight Of The World'**.

Thunderin' back

LUKE MORLEY of THUNDER: pic Ross Halfin

■ RAPIDLY RISING UK rockers *Thunder* warm up for their appearance at this year's *Monsters Of Rock* festival with a one-off headliner at *London Marquee* August 17.

The band will also support US Glam gods *Poison* at their Donington warm-up at *Nottingham Rock City* August 15.

Tickets for the Marquee show are priced £7, and special guests will be *Bad Breed*.

Thunder have just completed a successful European tour with *Love/Hate*.

AMERIKA KALLING

Pic Joe Bangay

DEE SNIDER: days looking less desperate for Desperado...

■ **DESPERADO**, THE band featuring **Dee Snider** and **Bernie Tormé**, who were without a deal after being dropped by Elektra, are about to sign with Metal Blade/Warner Bros. If all goes as expected, the debut album from the band will be released in January of next year.

■ **SKULL**, THE new band featuring former **Meat Loaf** guitarist **Bob Kulick**, have finally sorted out their situation with Enigma Records and will release their debut album in late October.

Entitled **'No Bones About It'**, the opus includes a contribution from brother **Bruce** of **Kiss** on the track **'Guitar Commandos'**.

■ **MAGDELLAN**, THE band featuring **Lanny Cordola** and **Ken Tamplin**, are about to begin work on their debut effort for Capitol/Chameleon with producers **Chas Sanford** and **Magic Moreno**.

In the meantime, Tamplin has just finished a solo record for the White Metal market that includes contributions from Cordola, drummer **Ken Mary**, and a host of other well known LA rockers.

■ THE AS yet unnamed new band featuring ex-**Coney Hatch** vocalist **Carl Dixon** now includes drummer **Billy Carmassi** (of **Aldo Nova/MacAlpine** fame), guitarist **Brett Walker** and bassist **Brian Jones**. The project has been garnering loads of label interest and is expected to sign a major deal shortly.

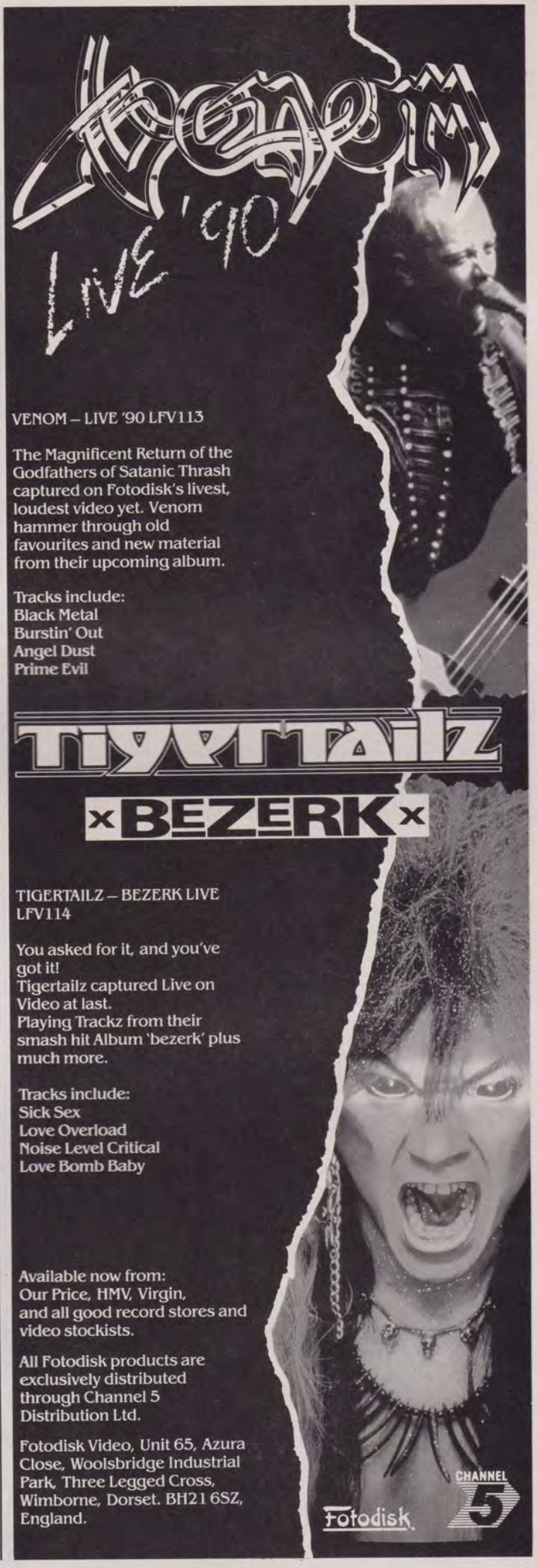
■ EPIC RECORDS have struck a deal with North Carolina's **Firehouse**. They're managed by **Jon Bon Jovi**'s personal assistant **Danny Francis**, after Jon himself discovered the act.

■ **TUFF**, THE **Poison**-meets-**Guns N' Roses** clone band from LA, have signed a deal with Titanium/Atlantic Records. No producer or release date has been confirmed for their debut record, but who really cares?!

■ **DEREK OLIVER** Memorial Dept: **Rick Springfield** has formed a new and as yet unnamed band with his longtime cohorts guitarist **Tim Pierce** and keyboardist **Bob Marlette**. The direction is very much rockier and funkier than you'd expect and the project is already attracting label interest.

■ THE UNDERRATED and currently unsigned **Royal Court Of China** have added guitarist **Brian Jennings** to their line-up. They've been showcasing new of material to a bevy of interested labels.

News of the hottest happenings Stateside from our LA-based newshound Brian Brandes Brinkerhoff



VENOM – LIVE '90 LFV113

The Magnificent Return of the Godfathers of Satanic Thrash captured on Fotodisk's livest, loudest video yet. Venom hammer through old favourites and new material from their upcoming album.

Tracks include:
Black Metal
Burstin' Out
Angel Dust
Prime Evil

TIGERTAILZ – BEZERK LIVE LFV114

You asked for it, and you've got it!
Tigertailz captured Live on Video at last.
Playing Trackz from their smash hit Album 'bezerk' plus much more.

Tracks include:
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Love Overload
Noise Level Critical
Love Bomb Baby

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KOMMUNIKATION

BETTER LED THAN DREAD

WHAT THE hell is happening to *Kerrang!*? The last few issues have been unbelievably bad and this week's edition (299), with Dread Zeppelin on the cover, was the final straw.

Who really gives a shit about Dread Zeppelin? How many readers have actually heard this band? Does a band that plays Zeppelin tunes in a reggae style with an Elvis impersonator on vocals merit inclusion in a Heavy Metal magazine? If I wanted to see a fat buffoon with an Elvis complex, I'd go to see Gary Glitter.

And why waste a precious 10 pages on the British Music Fair for f**k's sake? Who reads this stuff? Like 'Straight Talk With Deanna Adler', it has no place in *Kerrang!*. Let's face it, anyone who's really into guitars and amps buys specialist musicians' magazines. People buy *Kerrang!* to read about Heavy Metal bands! **James Alexander, West Lancs.**

RIDING WITH THE ANGELS

I OPENED my copy of *Kerrang!* last Thursday ('twas ish 300) and to my utter amazement and disbelief, a poster of Little Angels was staring back at me! What a great photo of them, the best I've seen yet. Thanks ever so much, *Kerrang!*. I wonder if Pandora Peroxide had anything to do with it? She loves Little Angels, doesn't she?! Hargh, hargh! **Sarah Young.**

'SACK HOTTEN' CAMPAIGN GATHERS MOMENTUM (AND QUITE RIGHTLY)

PLEASE SACK your reporter Jon Hotten for his hopeless review of Saxon's appearance at Cumbria Rock '90 (ish 299). The man obviously doesn't have a f**king clue what he is talking about. Either that or he was pissed when he wrote it.

As for Biff Byford taking the piss out of Donington, he has a complete right to do so. We all know that Donington is a load of shit now.

I saw Saxon twice on their recent tour and both times they were bleedin' brilliant. Sometimes your reports are so inaccurate that the best part of *Kerrang!* is the kerrossword. **Danny Rowton, Benfleet, Essex.**

BARE NON-ESSENTIALS

WHY DO all the pictures of artists or bands in *Kerrang!* always have the various band members posing in the least amount of clothing possible? I buy this mag for up to the minute Heavy Metal news, not for photos of Jon Bon Jovi's f**kin' tits.

When I read *Kerrang!* at school I think people get the wrong idea about me when they see the pictures that accompany the articles. So to prevent my embarrassment please stop publishing pictures of nude men. **Damon, Winchester.**

MOTHER KNOWS BEST

AFTER WITNESSING the very spiffing Almighty in concert recently, I purchased one of their really rather good T-shirts.

On the front was displayed the band's skull motif, while on the back large letters proudly proclaimed, 'The Al-f**kin'-mighty'. Jolly right on, thought I.

The only problem seems to be that my mum has taken a dislike to said garment, and won't let me wear it.

Still, I guess that's rock 'n' roll. **Geoff Stargazer (a not so rude dude).**

EGO-A-GO-GO

EVER SINCE I first heard a Bon Jovi record I've been one of their biggest fans.

The Bon Jovi band members always seemed the very best of buddies – like brothers, they said.

But although they always swore that they'd keep their feet on the ground we now know that stardom has gone to mainman Jon Bon Jovi's head. I was reading the interview with JBJ in ish 300 and I noticed what a big-headed bastard he's got.

Jon talks like he's the only member of the band; he calls Bon Jovi records 'his' records, which is a terrible insult to the other members of the band. Sort it out, Jon! For f**k's sake! **Caz, Bristol.**

PRIEST (IN A) HOLE

I, LIKE squillions of others, have listened to Judas Priest records (and even looked at their album covers) for many years and not once have I ever killed myself. **Rick Mayle, Shrewsbury.**

GOAT SHIT

I WOULD just like to say (in reply to the letter from 'A Dedicated Rock Fan' in ish 300) that the reason Goat were treated like shit at Nottingham Rock City is because they *are* shit!

I had the misfortune of seeing this band twice on the recent Almighty tour and so I feel I speak from experience when confirming that the most accurate and direct description of this group is in fact... shit.

As for the Almighty, they were wild and wonderful... what else? **Jon, Bexhill-On-Sea, East Sussex.**

'WAR ISN'T HELL

I HAVE just heard the Lord Jesus Christ Almighty (W Axl Rose of Guns N' Roses to you) belt out the greatest song ever written, 'Civil War'. When I heard this monster of a track, I couldn't believe my ears, it was f**king brilliant.

Alas, it's only available on a charity compilation album called 'Nobody's Child', but it's worth six quid of anybody's money for this track alone.

All I can say to the wankers who doubt Guns N' Roses' musical ability is this: listen to this song and be prepared to eat shit afterwards. If the material on the new album is anything like the aforementioned track, we're going to be blown away! **Mark Osborne, Portsmouth.**

THE TORTURE NEVER STOPS

I HAVE never before written to a magazine or newspaper regarding any topic, but the refusal of Atlantic to release the song 'Torture Tactics' by Vio-lence, as detailed in ish 299, has forced me to put pen to paper.

Just when are record companies going to realise that people can make up their own minds as to the morals of a song? They have no right to make the decision for you, before you even have a chance to buy the record! In doing something like this, Atlantic are playing into the hands of groups like the PMRC.

Vio-lence are putting across their view of the world with their lyrics. The world isn't all sweetness and light. How will we ever get young people to learn about the horrors of the world if people keep shutting their eyes to it?

Many of us who have been looking forward to the Vio-lence album have been let down by someone with their head up their arse at a major record company (yet again).

Go for an indie label next time, lads! **RC, Yorkshire.**

MAIDEN TICKET HASSLES: MANAGER REPLIES

I'M WRITING in reply to the letters about the 'Maiden Fans In Distress' in *Kerrang!* 300.

I'm sorry to hear of the problems Jonathan Craig and 'Brucie's Lover' experienced getting tickets to see Iron Maiden at Hammersmith Odeon. (And yes, Jonathan, 'someone' from Maiden always reads *Kerrang!.)* Here is your explanation.

Tickets for Iron Maiden's British concert hall tour did go on sale at Hammersmith Odeon, and everywhere else in the country, between 10am and 11am on July 14. To discourage touts and in an attempt to give real fans the best chance of seeing the band, tickets were only available by personal application at the box office. I can assure you that *no* tickets for this part of the tour were available through booking agencies.

However, as has been Maiden's practice for a number of years, the band's fan club was informed of the tour in advance and members were able to order tickets prior to the tour. This accounted for three-quarters of Hammersmith's stalls tickets being sold in advance.

I find it quite incredible that 'Brucie's Lover' phoned Hammersmith Odeon on Saturday only to be told that tickets wouldn't be on sale until the following Monday. Believe me, the Odeon box office was very much open on Saturday, as thousands of fans who were there queuing will testify. However, any fan who turned up and was too late to get a ticket received a priority booking form for any of Maiden's Ingleston, NEC or Wembley shows, to ensure they got the best tickets to see the band later.

The ticket prices for these arena concerts are the same for the concert hall tour, £12 and £10. This is despite the fact that these shows are naturally a bigger production, plus Anthrax will be our special guests for these gigs to give you even better value for your money.

Please note, however, that tickets for the arena shows are available from all the usual sources, including agencies, on August 4.

I hope this clarifies the situation. **Rod Smallwood, manager, Iron Maiden.**

MAIDEN TICKET HASSLES: FAN CLUB MEMBER REPLIES

I'M WRITING to defend Iron Maiden against the criticisms levelled by two pissed off fans in ish 300. If they had been members of the Maiden fan club, then they would have been able to get their tickets without any hassle.

As a member of the fan club myself, I not only get advance news on tours etc, I also get information on the band and chances to meet the them at conventions.

So these so-called fans should join the f**king fan club! **E. Allum, London W2.**

GOAT: you gotta be kidding!

Spit it out to Kerrang!, Kommunikation, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

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ISLAND

MEGAFORCE WORLDWIDE

WEEK IN METAL

Archive anarchy by Andy Boot

1970

As their **Decca** contract expires, the **Rolling Stones** reveal plans to form their own label, headed by **Marshall Chess** – whose **Chess** label housed **Muddy Waters** (remember, the Stones took their name from a Waters song). Back to the roots, eh? **Colosseum** look for a vocalist to join them. **Christine Perfect** (soon to be **McVie**) joins **Fleetwood Mac**.

1971

Ten Years After will play the **London Coliseum** on their UK tour, as they're still banned from the **Albert Hall**. **Black Sabbath** release **'Master Of Reality'**, **Atomic Rooster** are **'In Hearing Of'** and **Chilliwack** get an eponymous UK release.

1972

Stone The Crows open their first tour with new guitarist **Jimmy McCullough** in Glasgow. **Budgie** cancel dates as drummer **Ray Phillips** is hospitalised for a back operation. Also in hospital is another drummer – **Simon Kirke** of **Free**, who has poly arthritis of the foot – so **Free**'s UK tour is put back. **ZZ Top** wallow in **'Rio Grande Mud'** and **Grand Funk** announce they're **'Mark, Don And Mel'** – OK, so we know they can spell their names, now...

1973

What is **Free**'s future? **Kossoff** is in hospital, **Tetsu's** joined the **Faces**, **Rabbit**'s off solo – only **Kirke** and **Rodgers** are ready for the road. Rumour has it that they'll be joined by either **Mick Ralphs** when **Mott**'s US tour ends or ex-**Stealer's Wheel** and **Spooky Tooth** man **Luther Grovesnor**. **Bill Aucoin** sees **Kiss** live in New York and offers to manage them.

KISS' GENE Simmons: tasty management deal secured (1973)

BRIAN MAY: hospitalised due to appalling dress sense (1973)

1974

Nazareth tour. **Wishbone Ash** fly off to Miami to record with new guitarist **Laurie Wisefield**. **Thin Lizzy** sign to Vertigo. **Brian May** is hospitalised with a duodenal ulcer. **Argent** have a new guitarist in 19 year old whiz kid **John Grimaldi** and a tour and live LP are lined up. **Mountain** finish recording **'Avalanche'** in the US. **Strider** are **'Misunderstood'**.

1975

Uriah Heep are forced to cancel dates after **Mick Box** breaks his arm being pulled offstage by fans in Louisville. **Focus**, **Colosseum II** and **Back Street Crawler** announce dates. **Aerosmith**'s **'Toys In The Attic'** LP goes Gold in the US.

1976

Steve Gaines joins **Lynyrd Skynyrd**. **John Wetton** leaves **Uriah Heep** tc go solo. **Rainbow** tour to promote **'Rising'**.

1977

Iggy Pop embarks on his **'Lust For Life'** tour. **Thin Lizzy** play an open air Dublin gig as a prelude to their **Reading Festival** appearance. **Rainbow** cancel their UK tour as **Jimmy Bain** and keys man **Tony Carey** get the boot. **Billion Dollar Babies** (ex-**Alice Cooper** band members, surprise-surprise!) release **'Battleaxe'**. Eventually they'll change their name to Battleaxe as well.

1978

Are the **Who** really considering **Jimmy Pursey** and **Johnny Rotten** for roles in **'Quadrophenia'**? **City Boy** release **'Book Early'**, a prime slice of UK AOR. **Pete Bardens** leaves **Camel** to link up with **Van Morrison** (Bardens had played with Van The Man years before in **Them**).

1979

Rainbow release **'Down To Earth'**. **Here And Now** headline another free tour – this one of note as it features **Zoundz** and the **Mob** – this could be seen as the start of hippy Hardcore!

1980

The reformed **Allman Brothers Band** are to tour the UK. **Barclay James Harvest** play a free gig in front of the **Berlin Wall**. **Cozy Powell** confirms he will leave **Rainbow** after their **Donington** gig.

1981

Blue Öyster Cult release **'Fire Of Unknown Origin'**, **Pat Benatar** unleashes **'Precious Time'** and **Foreigner** release **'4'** – the classic AOR masterpiece. **More** are confirmed as **Castle Donington** openers.

1982

Saxon's **'The Eagle Has Landed'** live LP is finally released after delays due to unspecified 'technical' problems! **Sean Harris** has another sort of problem as his laryngitis recurs during the recording of **Diamond Head**'s new LP, thus forcing a postponement.

1983

Robert Plant sets his debut UK solo tour. **Robin Trower** releases **'Back It Up'**. **Michael Schenker Group** tour.

1984

The **Rejects** (dropping the '**Cockney**' bit) sign to **Heavy Metal Records** – guess what their new direction is! **Wrathchild** debut on the same label with a cover of **Gary Glitter**'s **'Alrite With The Boyz'**. **Iron Maiden** begin their **'World Slavery Tour'** in Poland.

1985

Sammy Hagar officially joins **Van Halen**. **Angel Witch** release **'Screaming And Bleeding'**.

1986

UFO part company with **Paul 'Kipper' Raymond**. **Saxon** have a new bassist in **Paul Johnson**, who will debut with the band at the **Reading Festival** – did **Steve 'Dobby' Dawson** really leave for a solo career?!

1987

Ex-**Sex Pistol Steve Jones** goes Metal with his solo LP **'Mercy'**. **Def Leppard** add a third night at the **Hammy O** and the **Georgia Satellites** play a few clubs to warm up for their appearance at the **Reading Festival**. **Rory Gallagher** releases **'Defender'** and **Coroner** issue **'RIP'**.

1988

Iron Maiden announce that they will have a two year break after their **Donington** appearance – but they're definitely not splitting! **'Sweet Child O' Mine'** is released to tie in with **Guns 'N Roses**' Donington appearance. **Winger** release their eponymous debut, **Stryper** issue **'In God We Trust'**, while **Death Angel 'Frolic Through The Park'**.

JON BON JOVI: a 'Peace' of the action in '89

1989

Mötley Crüe announce UK dates, as do **Tad** and **Nirvana**. **Nuclear Assault** join in with more tour plans. **Bon Jovi** release **'Lay Your Hands On Me'** in time for their appearance at **Milton Keynes**, the **Almighty** finish recording their debut and **Princess Pang** release theirs. **Bon Jovi, Mötley Crüe, Scorpions, Skid Row, Ozzy Osbourne, Cinderella** and a cast of thousands travel to Russia to play the **Moscow Peace Festival** in **Lenin Stadium**.

BILLY BUCKETT of Poison: 29 today (Wednesday)

BIRTHDAYS

Rikki Rockett (**Poison**) born August 8, 1961
Andy Warhol born Forest City, Pennsylvania August 8, 1931
Ian Anderson (**Jethro Tull**) born Edinburgh August 10, 1947
Mark Knopfler born Newcastle upon Tyne August 12, 1949
Tim Bogert born August 14, 1944

DIAL M FOR METAL!

WOARRGH! Double WOOAARRGH!* Kerrang!*'s kerrackin' Killer Phone Lines are explodin' all over the shop! From our up-to-the-second newsline to Krusher's krazy Metallic mayhem and all points inbetween, we'll rock yer sox off! So take good note of the numbers below, and GET DIALLIN'!!

● Dial **0898 336606** to check out our ever popular, up-to-the-minute **Newsline**. A guaranteed klued-up member of the krakked *K!* team will be waffling to ya about the week's wildest happenings. And you'll be grabbing an earful of three of the week's star discs too!

● Dial **0898 336607** to cop a load of tune one from the killer-diller album on the first of this week's fabby and mega-popular **Album Preview Lines**! Kicking off this week is the mega soundtrack opus, **'Days Of Thunder'**! First track from 'Days...' features **Whitesnake** leader **David Coverdale** singing **'Last Note Of Freedom'**. It's red hot and right here!

● Dial **0898 336608** to check out **Guns N' Roses'** newly rendered studio recording of **'Knockin' On Heaven's Door'**!

● Dial **0898 336609** for an earful of **Joan Jett**'s contribution to **'Days Of Thunder'**, **'Long Live The Night'**!

● Dial **0898 200103** for track one, from **Album Preview Line** two! Now check out **Great White**'s latest, **'Live In London'**! The first of three is right at yer fingertips!

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● Dial **0898 448858** for more mental mayhem with the madman of Metal: **Krusher Joule**! This week, Krusher gets the lowdown from long-absent rockin' madman **Zodiac Mindwarp**. All the latest right here!

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ZODIAC MINDWARP: back, bad and talking to Krusher on 0898 448858!

DAVID COVERDALE: get a load of his 'Last Note...' on 0898 336607!

MOTHER LOVE BONE

DEBUT ALBUM "APPLE"

"Loutish, indigestible, pure magic"
METAL HAMMER ★ ★ ★ ★ ★

"This is a very special record"
KERRANG ★ ★ ★ ★

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RAW ★ ★ ★ ★ ★

Polydor

OH NO JOE!

...And here is your starter for 10, Mr JOE PERRY: Can you remember the last time you played a British outdoor rock festival together with your rockin' chums in AEROSMITH? "Er, it was at Reading (I think) 10 or 15 years ago (give or take a decade either way)." Ha! Close, Joe-baby... but no cigar. Next question: Do you know what you'll be doing on August 18, 1990? "Yeah! I'll be onstage at Castle Donington giving people hard-ons!" Correct! STEFFAN CHIRAZI rises to the occasion...

OK. LET'S GET the facts straight right now. Aerosmith have, in the last four years, found their main salvation, fame, fortune and sustenance through exposure on MTV.

This comment isn't meant to demean Aerosmith's recent achievements (second highest grossing US live act in 1990 so far with some $25 million in tickets alone), I'm simply trying to reinforce the turnaround this band has made. Yeah... from washed up, broke and bust junkies, Aerosmith are now new-era rock heroes and star performers.

Joe Perry acknowledges MTV's part in Aerosmith's US success openly.

"We could've screwed up by overdoing the MTV thing, but what we had in our favour was the fact that Aerosmith already had a base of real success and real history. We had roots, which made it easier for us not to be seen as 'selling-out' or anything like that.

"It's good, because it did help us get across to a whole new generation of Aerosmith fans and there can't be anything wrong with that."

Aerosmith have finally learnt to play not just great music but also the music business game – both with huge degrees of success. Joe Perry is as qualified as anyone to point out just what's changed in the music 'business' side of things.

"Well, it's definitely more of an industry! In the old days if your album went Gold you were really happening, now you have to go Platinum to survive. We used to sell T-shirts only at the back of small halls, whereas now we've got a whole range of merchandising that does huge business.

"There are just so many more people listening to rock 'n' roll these days. There are so many different ages listening to rock 'n' roll, you have to be careful. You can't worry too much about your older audience, I mean it's nice that we have that stuff, but album cuts like 'Young Lust' and 'Monkey On My Back' are what we're all about now."

HAS ANY of the romance gone from being a musician now? I mean, when Joe Perry first picked up a guitar, business was the last thing he would've thought about.

"No, I think my whole experience with the music business has been interesting. Believe it or not, back in the early days it was more cut-throat in many ways than it is today. Now there's more awareness of people getting f**ked, of musicians getting f**ked. It still happens now, but you get bands like Aerosmith talking about it. When a young band comes up to me and asks me for some insight into the business I can honestly say it's still slimy out there... but it was a lot more slimy in the old days!"

For those who didn't know, Joe Perry (and all the other members of Aerosmith) had fortunes in the old days, lost every penny and now have amassed the cash once more, the 'Pump' tour in particular being an enormous commercial success. Having been through all that, hasn't the feeling of just being part of an innocent rock 'n' roll band been shot down in flames forever?

"Basically, what you're asking is if I liked being blissfully ignorant in the old days... and I didn't. Because when I realised I was being taken advantage of I didn't like it. Nothing's changed, they're still trying to do it, but we're much more aware now. Yeah, in the old days we were really idealistic and that was nice but, y'know..."

...You live and you learn?

"No. You get f**ked and you learn."

The learning process for Aerosmith included the realisation that there was a whole new fan base sitting out there quietly, waiting. What does Joe Perry see out front of stage at the shows these days, only youngsters riding on the new wave of the 'Smiths?

"Now when we look out in the audience we see a lotta those younger kids, sure. But they're still crazy. And then you have older fans who tend to stay near the back and listen. We plan the set for both audiences – some music in there and some kick-ass rock 'n' roll."

WHEN DID Aerosmith realise they could attract a whole new young audience? Was it due to the storming success of the re-vamped 'Walk This Way' with Rick Rubin and Run-DMC?

"After the 'Done With Mirrors' LP we all realised we had to try something different. The 'Walk This Way' thing was strictly Rick Rubin's project which he asked us to sit in on. We realised we needed new input but at that point we were so f**ked up we couldn't even get into a studio and stay awake.

" 'Walk This Way' was a Rick Rubin project, like I say – it didn't have anything to do with the way we were thinking at the time. We did the Rick Rubin session and we realised we were too f**ked up to move along. We also never realised what a big hit 'Walk This Way' was, especially in Europe. When Steven (Tyler) and I went over to do a press tour we realised just how big it was.

"But basically we finished the 'Done With Mirrors' tour and started stripping everything away and looking at who we were. That was when we realised we had it right there. I mean, we're a rock 'n' roll band, pure and simple. That hasn't changed from when we were 17 playing in my mom's basement."

Back in the first era of Aerosmith, the band enjoyed negligible respect from the media, who dubbed the band a cheap Rolling Stones. Now, in 1990, it's completely different: Aerosmith have the money and the respect.

"In the old days the Rolling Stones and Led Zeppelin were still happening and it was really hard to come on and be a valid band. We were really young back then, 22 years old when the first record came out, and it took us time."

Is there more politeness when critics compare bands these days? For example people talk of Guns N' Roses having been influenced by you...

"Well, I know people say that about Guns but I think they stand up on their own two feet really well. I just think there's more room for influences these days. I dunno if anyone's any gentler in this industry than before..."

"We're just going to Donington to put on the best show we can – like everyone else. I'm sure there'll be some joking going on, but for the most part I'm just going there to have a good time" – JOE PERRY

KONTINUEZ PAGE 14

JOLTIN' JOE PERRY: "I'm just glad that I'm not selling shoes!"

AEROSMITH (from left): Tom Hamilton, Steven Tyler, Joey Kramer, Brad Whitford, Joe Perry

Pic Gene Kirkland/Vereecke

Pic Ross Halfin

JOE!

FROM PAGE 12

"The only other band in America right now who are doing what we're doing business-wise is Mötley Crüe. Kiss are doing OK, but there isn't anyone else..." – JOE PERRY

THESE DAYS, Aerosmith run a tight and efficient ship. At what point does the whole deal become 'just a job' to Joe and the rest of the band?

"Well I don't think it ever gets that way for us. There are always points on tour when you say to yourself, 'F**k, we're doing this again' – but then something'll happen or we'll switch the set around and make it interesting again. Like, putting in a new song that's a challenge to play can keep you on your toes. So at this point in our journey, it's simply an ongoing thing. It just varies from day to day."

How much easier is touring made by your lighter travel schedule? Less city-to-city stuff and more base camp planning seems to leave you with less time spent in 'travelling' mode.

"We used to do it the 'base camp' way when we were getting f**ked up... it's no new thing. Whether we go from city to city, like we do when we bus-tour in Europe, or whether we have the 'base camp' really isn't the factor.

"Now we just give more to *every* show – we have so much more energy, we're not constantly fighting hangovers or drug binges. I'm not spending the whole day of the show looking for drug dealers or sleeping off drinking bouts, so that's where the difference is."

Do Aerosmith still continue to grow musically and find things that interest and stretch them?

"Definitely. We're still growing. We have this second wind here in the '90s, we have two albums under our belt, 'Permanent Vacation' and 'Pump', and we can't wait to do the third. It's not like we'll be taking a year off, we'll be working pretty quickly. This is what we do and we're just gettin' good at it! We can't wait to get cookin' with the next album. Today I was riding in a cab and the driver had an old blues station on the radio and I heard things that inspired me. Inspiration seems to come from all over now, y'know..."

HOW DOES it feel to have journalists always asking you about the past?

"I think that you're obviously talking to me now because the last album was really good and that's great because that's what we do now. A lot of people aren't even aware of our back catalogue, they know the last two records and 'Walk This Way'... but then they hear about all this old stuff and check it out and find some really good rock 'n' roll there that doesn't sound too dated at all. And that's great, that's what we're all about, too.

"I think if you were only asking me about the old days and old stuff then it'd be a drag, but there's enough going on with Aerosmith right now that we can't really be perceived as just some oldies band."

These days, major rock stars are meant to have opinions on everything from the changing face of politics in Europe to the war on censorship. Does Joe find it strange that people these days want analysis from him on certain topics?

"Sometimes that happens. With us personally it happened with the songs 'Janie's Got A Gun' (about child abuse/US gun law) and 'Monkey On My Back' (about Steven Tyler's drug addiction).

"I think the most introspective we got was with 'Janie...'. We were wondering how people were gonna handle it, but not getting that much deeper. It was interesting doing the song and getting the reaction we did. We've never seen ourselves as this 'message' band or whatever. I think people ask that stuff of Bruce Springsteen and Bob Dylan, but not Aerosmith. We basically represent the aspect of fun. Of course there was some thought put into the idea behind 'Janie...' but overall we aren't that sort of band."

How strange is it straddling two separate eras?

"It's kinda weird. People have trouble putting us in a category because we're not from the Led Zeppelin/ Rolling Stones generation any more. There aren't that many bands in Aerosmith's genre, there aren't that many guys around that I used to play with who are doing what we're doing. The only other band in America right now who are doing what we're doing business-wise is Mötley Crüe. I mean Kiss are doing OK, but there really isn't anyone else. But I'm just glad that I'm not selling shoes!"

WITH DIRECT reference to your upcoming Donington appearance, what is the main difference between festivals now and the ones you played in the '70s?

"It'll be really interesting to see what Donington's like. We did the Reading Festival, I think, and some other one 10 or 15 years ago. Maybe the main difference is that the PAs are better now – other than that it's still the same mud!"

I get the impression that '70s festivals were huge jamming sessions, whereas now it's much more competitive – all

KONTINUEZ PAGE 16

JOE PERRY: "Argh! I'm up to my knees in mud!"

HARD 'N HEAVY OVER DONINGTON 90

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JOE!

FROM PAGE 14

about bands blowing each other offstage and so on.

"I think in England there might be a little more of that... but the musicians themselves don't really sit around thinking like that. In the '70s the festivals were made up of bands who did their stuff and were just there to have a good time.

"It never really changes, we're just going to Donington to put on the best show we possibly can – like everyone else is. I'm sure there'll be some joking going on, but for the most part I'm just going there to have a good time. That sort of 'so-and-so blew so-and-so offstage' talk usually only happens after the event, and then only if most of the bands have played bad shows and one band played great."

With the second era of Aerosmith going so strong, is there ever a time when Joe Perry thinks, 'This can't go on forever'? Is that something that scares him?

"When the time comes when I can't do it any more, then I won't..."

Will you be able to recognise that moment when it arrives?

"I suppose so. It's gotta happen some time. But for now, well, it's happening it's great. Simple as that.

TELL ME ABOUT your plans for the follow-up LP to 'Pump'.

TOXIC TWINS no longer: Joe Perry (left) and Steven Tyler

Pic Ross Halfin

"Right now we just have a whole bunch of ideas, nothing solid song-wise, no real tunes. We're accumulating ideas, feeling out our audience, working out what'll go down well live – that's what it's all about with us."

Is it easier for you to sit down and write songs now that you've become a success in your own right, as opposed to a new LP from Aerosmith being labelled 'the new album from the cheap Rolling Stones', which must've happened in the old days?

"No, I don't think it really makes any difference, it's about the same. Even in those early days it was just the critics making a few barbed comments here and there. We were packing places out... in 1974/'75 we were the biggest name in concerts in the US. We sold out all the shows, headlined all the festivals... we had fans in Boston that loved us way back in 1971 when we were selling clubs out. By the time the first album came out, we had a loyal following so it was only ever the critics who didn't give us the credit we deserved.

"It wasn't like we'd write a new album – like, say, 'Toys In The Attic' – thinking, 'Oh God we'd better make it good so as we get a good review in *Rolling Stone* magazine'... we didn't give a shit about that!"

Ironically, Rolling Stone magazine recently carried a cover story on Aerosmith. Joe Perry must have laughed at that one.

"Yeah, well, y'know... it's OK. In all these years of doing it, you realise how unimportant that stuff is. It's all about getting the fans enthused about your music, not getting on the front of *Rolling Stone*, *Kerrang!* or any major magazine."

What challenge does Joe Perry sets himself when he sits down to write these days? Is it about bettering the last album... about bettering himself?

"Well, you can't look at a new album as a unit, you just have to take each song and each riff and each little piece. They're all bricks you're using to build your house. You just have to make sure that every brick is cemented in well.

"I try to take care of all the little pieces. I mean, when an album of ours is finished and on someone's deck, then the listener is taking the kinda same trip that we took. When I get onstage and blast into 'Young Lust' or something, I get a charge out of it, a hard-on... and I hope everyone else does as well. And I think they do... because I'm not much different from about 10 million other rock fans."

AT ABOUT 8pm on August 18 at a motor racing circuit near the village of Castle Donington, one large field will be filled with tens of thousands of people experiencing the sudden, immensely pleasurable sensation of getting what we in the trade have been known to term 'a hard-on'.

...Just make sure you don't stand too close to your next door neighbour, ya hear?!

EDITOR'S NOTE: The correct answer to Joe Perry's starter for 10, 'When did Aerosmith last play a British outdoor rock festival?', is: Reading Festival, August 1977.

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In a change to our usual programme, we now present the 'Skid 'N' Jizzy Singlez Show' starring Messrs SKID ROSE and JIZZY PEARL from "the stoopidest band in the world", LOVE/HATE. Your host tonight, "the stoopidest man in green shoes", PHIL WILDING. (Subtitles for the hard of reading on Ceefax page 888, beer in the cardboard box)

NEW SINGLES

SKID 'N' JIZZY: Pic Dave Willis

BLACK CROWES: 'Hard To Handle' (Phonogram)

Skid Rose: "It's a bit predictable, you know? It's very much like the Faces. It sounds good... But it is predictable."
Jizzy Pearl: "Yeah, you kind of tend to know where it's going to go. But I like it, I like it."
Phil Wilding: You sound dreadfully convincing... This is probably the finest moment off the album. I'm a fan, I dig.

ALANNAH MYLES: 'Lover Of Mine' (EastWest)

Jizzy: "I saw her live, and she didn't sound like this. Her voice was much thinner. It was kind of reedy. You know, if I was at home with my girlfriend, drinking wine, it'd be fine."
Skid: "God, it's boring, she's got a nice voice, but it's *boring*."
Jizzy: "We tend to listen to a lot of Metallica on the road, and this hasn't got quite the same bite. Oh, a guitar riff! No – missed it!"
PW: I saw her live and half her top deposited itself on the first three rows. Her voice didn't do that much that night either. But I'm getting away from myself... This is, in all essence, crud, and soft crud come to that.

JANE'S ADDICTION: '3 Days' (Warner Brothers)

Skid: "These guys are pioneers in doing things on their own terms. This is incredible, it's like: 'I'm bored, take me somewhere' – that's what this is like. It's cool."
Jizzy: "These guys are just so into their music, and it's so ambitious to write a 10 minute single, but I like it."
Skid: "It's the best thing I've heard in a long time, I am so impressed. It was a journey. I think it's fine."
Jizzy: "I like the way it travelled somewhere. When I first heard it, I thought, 'Oh no, not a 10 minute dirge...' – but it happens!"
PW: One single, two sides of five minutes duration apiece, and very probably commercial suicide. This is spellbinding and better than excellent. Nothing else even comes close to Jane.

DREAD ZEPPELIN: 'Heartbreaker (At The End Of Lonely Street)' (IRS)

Skid: "It's fun music that makes you happy, but I just have a hard time fully respecting covers, 'cause philosophically, I'm into originals. It's fine, it makes you laugh, but it's kind of a joke."
Jizzy: "It's funny, but it's not something I would really listen to. This is a band I'd like to see live. That'd probably be *really* funny."
PW: Undoubtedly, and I can't wait. Admittedly, this album is a bunch of covers, though, the point is that they've all been indelibly stamped with a characteristic and charm that is utterly Dread Zeppelin. Besides, they can make me smile. Imagine Tortelvis on 'Top Of The Pops'... Chuckle.

NO SWEAT: 'On The Edge' (London)

Skid: "I don't like it. There's something so contemptible about such obvious, formularised writing: that sort of chord structure, the keyboard pattern, those backing vocals. I hate to flog anyone..."
Jizzy: "It's so generic. Staying inside those parameters is not ambitious at all."
PW: I'm just as keen. Why Bruce Dickinson, Joe Elliott and the other half of the NWOBHM troopers are whooping delightedly at this is far and away beyond me. Perhaps we've missed the point?

MAGNUM: 'Heartbroke And Busted' (Polydor)

Jizzy: "This one sounds just like the last one... I think it was better than the last one, but then I've already forgotten it!"
Skid: "We just can't help being sarcastic f**ks!!!"
Jizzy: "We listened to Jane's Addiction and we dug it, and after that..."
Skid: "It's difficult."
PW: This is the Transatlantic hit that Magnum have been threatening to write since I was in shorts. Top 40 both sides of the pond if Polydor can ease their finger out.

GARY MOORE: 'Walking By Myself' (Virgin)

Skid: "The guitar's right in your face. I think that the recording, the tones, jump out at you. If you're into traditional boogie this would be good..."
Jizzy: "But we're not. He's a good guitar player, but the blues is a well trodden road."
Skid: "It's okay, it sounds well done."
PW: Gary Moore is okay, fine, pleasant, he does alright. This is the stuff that Number One albums are made of. Don't knock it: though, we usually do...

ANTHRAX: 'In My World' (Island)

Jizzy: "I dig this, they're a Thrash band that has their own flavour."
Skid: "That's difficult because a lot of bands have these riffs, but these guys have a face. This has got a great groove, it's good to hear Anthrax evolving and surviving. Excellent, there's a lot going on in there."
PW: He's not kidding. Anthrax, after their ridiculous flirtations with catchwords, beach shorts and very few songs on the last album, have returned with a stripped-down couple of minutes of business that verges on the terrifying.

NAPALM DEATH: 'Suffer The Children' (Earache)

Skid: "Cool! *Aaarrrggghhhhh!* These guys must drive people crazy, man."
Jizzy: "This is daytime MTV, I could wake up to this instead of Stevie Nicks. I think they're really tight, the drummer's really good."
Skid: "It's really fun music, these guys need to find themselves a little more."
Jizzy: "There's a little too much brimstone for my tastes."
PW: *'Gaaar, uggh, thawarrr...'*. Hell, I couldn't understand what they said either. The production's neat and I intend to pass this on to our resident horrible, Mörat, at the earliest possible convenience.

DIO: 'Hey Angel' (Vertigo)

Skid: "I do have to admit that this song is a little bit of a disappointment. I dig Dio, I loved 'Last In Line', that really turned me on to his music. I hope this grows on me more."
Jizzy: "It's got that 'Holy Diver' thing. I don't mind it. I'm a fan of Ron's voice from way back, and I tend to focus on that."
Skid: "It's like he's cloning himself from 10 years ago, and that must be a bit sad."
PW: Dire, dull, dead, dodgy, Dio. Sorry Ron, you were once so sharp, who could forget the Donington show? Now you're just plain old nonsense. There's a whole, wide world out there, maybe you should take a look.

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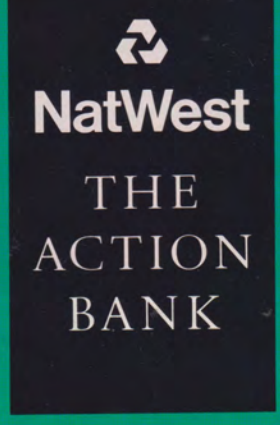

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JOE SATRIANI comes over all shy at the news that his is the longest...

TULL TEACHER LESSON

■ A COUPLE of interesting things as regards issue 295 to start with: **Graham Skitt**, **Graham 'N' Gav** (**Jethro Tull**'s biggest fans) and **Nigel Natrass** have written in to tell me that the Jethro Tull track **'Teacher'** isn't on the **'Stand Up'** LP, as I said it was. They all said in this country it appeared only as the B-side to **'Witches Promise'**, and on the compilations **'Living In The Past'**, **'MU Best Of Vol 1'**, and the **'20 Years Of...'** box set.

However, this doesn't change the fact that I have seen it on an LP – but Nigel thinks he has the answer. Apparently 'Stand Up' was recorded after a successful US tour, where 'Teacher' was a big set fave, and so it was included on the US copies of the album.

LONG TIME NO CD

■ A COUPLE of interesting letters on the long and short of LP timings, as well. **Wayne Lofthouse** of **Harrogate** reckons that **Pandora's Box** shouldn't get the longest LP on CD award, as **'Original Sin'** is in fact a double vinyl LP squeezed on to a single disc...

His own nomination is **Joe Satriani**'s **'Flying In A Blue Dream'**, which runs for 64' 25". As an aside, he asks why LP lengths seem to have gone up from an average of 40 minutes a few years ago to about 50 now? Could it be the increased competition of CDs, he ponders?

It's an interesting question, and one which is quite important. After all, in order to get the optimum sound quality from an album when it's cut, it shouldn't be more than 38 minutes long to allow plenty of room for the grooves to be cut properly (shallow grooves give high frequency response, deep ones produce full bass response). If an LP is longer than that, the sound has to be compressed when cut, to avoid distortion – which means that all the grooves are more or less the same, and the response from your hi-fi will be less faithful to the sounds committed to tape.

Of course, this doesn't matter on a CD, as they don't have grooves *per se*. I suspect that record companies are caught between a rock and a hard place – after all, they need to sell LPs until CD sales reach LP levels, but at the same time they still need to push CDs more if they want to phase out vinyl!

DIRTY ROTTEN TRICK

■ BACK IN the real world, and the world of the short LP, **Patrick Barber** of Mosh Pit Records out in **Colorado Springs** has written to tell me that **DRI**'s **'Dirty Rotten LP'**, which clocks in at 16 mins shouldn't really be counted as an LP. It was originally put out as a 7" EP (called **'Dirty Rotten EP'**) back in the mists of time – but Pat doesn't expect anyone to have known this except DRI fans who'd been into the band since '83, as it was a small scale release.

So let's look for a new 'shortest LP' winner, apologise to DRI, and give a big hand to the record company that rips off da kidz by reissuing EPs as LPs!

MYSTERY MORALES

■ **PAUL BENNETT** of **Cramlington** was pleased to see a chart from his local rock disco in *Kerrang!* (ish 295), but it did prompt him to ask me about **'Who Do You Give Your Love To'**, by **Michael Morales**, which featured highly. Apparently it always fills the dance floor, but when Paul tried to elicit info about the record from DJ **Little Jeff**, he was met with a shrug! Jeff has no idea about this artist, as he picked the record up for 10p in a bargain basement (ain't that always the way to find undiscovered classics!).

Well, I'm sorry to say that I can't find any mention of Michael Morales anywhere, or any release... so it's over to the real specialist collectors and cult fans out there. The record is on the Wing label, and that's all the information any of us have. Any takers?

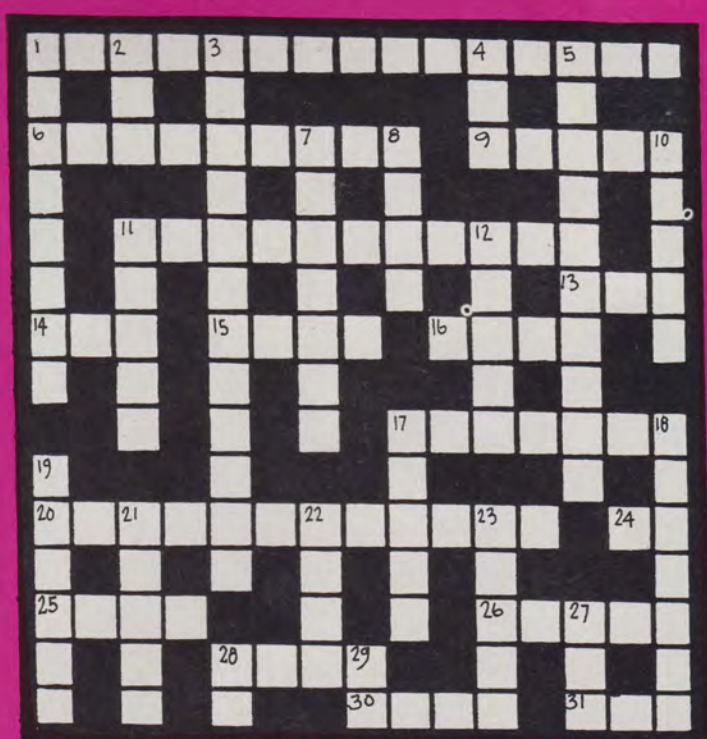
KERROSSWORD by Sue Buckley

ACROSS

1. A nasty one from Megadeth via Alice (2.4.2.4.3)
6. See **8 Down.**
9. Dream hunters? (5)
11. He used to beat it with **24.** (5.6)
13. Hostile pigs for Sabs (3)
14. Phil Mogg's vehicle (1.1.1)
15. Crazy Arthur Brown's most famous hit (4)
16. Skid Row-er Seb (4)
17. Stones demanded this protection (7)
20. He was so tired in '84 (4.8)
24. and **28 Down.** They flicked a switch in '83 (1.1.1.1)
25. Unfriendly opposite for Jizzy & Co. (4)
26. Kinda ray for Montrose's old band (5)
28. According to Molly Hatchet it was 'done' (4)
30. A quiet one felt the noize (4)
31. Disneyland After Dark's shorter old man? (1.1.1)

DOWN

1. Nocturnal job for **14 Across.** (5.3)
2. Galley-man (3)
3. Where Bolt Thrower live? (5.2.5)
4. It scratched Ted N. feverishly (3)
(Yay! The return of the Ted Nugent clue! – Kerrossword Ed.)
5. They were once bitten (5.5)
7. The voodoo chile (7)
8. and **6 Across.** He was stagestruck in 1980 (4.9)
10. They fell for Kiss (5)
11. Mott The Hoople rolled one away (5)
12. ...and Rush put her under pressure (5)
17. Direction for Slayer's Heaven (5)
18. Marx... but not a funny brother! (7)
19. Just one of Zappa's inventive relatives (6)
21. Rock eliminators (1.1.3)
22. Le Strange girl for Heart (4)
23. Nocturnal Ranger (5)
27. Anthrax's house (3)
28. See **24 Down.**
29. Crüe's Feelgood (2)



SOLUTION

ACROSS
1. No More Mr Nice Guy 6. Gallagher 9. Treat 11. Simon Wright 14. War 14. UFO 15. Fire 16. Bach 17. Shelter 20. Ozzy Osbourne 24. AC 25. Hate 26. Gamma 28. Dead 30. Riot 31. DAD

DOWN
1. Night Run 2. Mel 3. Realm Of Chaos 4. Cat 5. Great White 7. Hendrix 8. Rory 10. Tears 11. Stone 12. Grace 17. South 18. Richard 19. Mother 21. ZZ Top 22. Bebe 23. Night 27. Mad 28. DC 29. Dr

LOVE'S LOST CORE

Just out on Polydor is a cracking debut LP of 'ethereal biting hard rock' called 'Apple'. For MOTHER LOVE BONE – the band who made it – this would normally have been cause for celebration. But things are sadly muted in the MLB camp because the release comes just months after the death of their lead singer, ANDREW WOOD. DON KAYE reports...

"I've been training for this all my life... I remember when I was nine or 10, I'd wait till my folks were gone, then I'd put on 'Kiss Alive' really loud. I'd use my bed as a drum riser and a tennis racket for a guitar... you should have seen it. The Andy Wood Band. We were really big in the '70s"
– Andrew Wood

MOTHER LOVE BONE (with their late singer, Andrew Wood, far right): "At this point our status is pretty undefined"

ANDREW WOOD is dead. He died aged 24 on March 19 of a heroin overdose, lapsing back into dark habits after rehabilitation.

He was the lead singer from Mother Love Bone, who could've been as big as Andrew's fictional childhood group but whose very existence is in doubt now.

I don't mean to get all preachy, but I have to say this: while I sympathise with his friends and bandmates, my sympathy doesn't extend to Andrew himself. He may have had his problems and his insecurities, but to drown them in smack was not the answer.

He was talented and, the one time I met him, I knew he had star quality. He risked pissing it all away and this time the razor's edge he walked cut too deep. What a Goddamn waste.

ANDREW LEAVES behind a testament to his potential, in the form of 'Shine', last year's debut EP, and the new full-length album, 'Apple', which has finally seen the light of release (on Polydor in the UK) after some debate at PolyGram Records.

Guitarist Stone Gossard (who remains along with bassist Jeff Ament, guitarist Bruce Fairweather, and drummer Greg Gilmore) tells me he's talked about Andrew so much in the past few months that, at this point, he's just going through the motions, but he begins one more time...

"Andy was one of those kind of guys that I personally always felt seemed a little bit tragic. There was always something sad about his whole nature and his way of hiding it and dealing with it was being this flamboyant, over-the-top, happy guy.

"I don't think anyone expected Andy was gonna die of a drug overdose, especially three months after he got out of treatment and things were going so well – in that sense it was a shock."

During Andrew's attempt to come back from the vortex of heroin addiction, Stone says the band were fully aware of the problem and completely supportive of his struggle.

"If anything, we had as much to do with him going into rehab as anything else," sighs Stone. "He had been battling drug addiction as long as anyone could remember. Sometimes it was bad, sometimes he seemed okay. But it got to the point where he was gonna have to make some kind of decision about how he was gonna deal with the situation.

"So we were involved in the decision to a certain degree and we were ready to do whatever we could to make it work for him and keep him clean. If that meant that the band couldn't drink or anything on the road, we were ready to make that sacrifice."

Was there any clue as to why he fell back three months after rehab?

"It was kind of a classic Andy pattern. I think there was definitely some pressure from us to go out and perform on the road, and I think his way of dealing with pressure sometimes was just to f**k up.

"But normally he could f**k up and everyone'd get mad at him for a week then everything would be all right and he could settle back into his normal pattern.

"I think that's what addicts tend to do. When things get really rough, it's the easiest thing to do, when the pressure's really on or it's time to go to work..."

SHORTLY AFTER Andrew's death, PolyGram issued a statement saying that the fate of 'Apple' was undecided. Three months later, its release was secured. I ask Stone how much of a role Mother Love Bone played in that decision.

"The band was always ready for the record's release," he says. "There was never any doubt in our mind that we wanted it out. I think PolyGram first and foremost believe it's a good album, and they probably also want to make their money back..." – a laugh – "...but beyond that, a lot of people really love the band, and feel strongly about getting the record out, not just for financial reasons."

The band display a surprising amount of evolution on 'Apple' – produced by themselves and Terry Date (also responsible for Soundgarden's 'Louder Than Love') – moving into an ethereal yet biting area of hard rock that draws as much strength from its darkly beautiful melodies as it does from some hammering riffs. What's all the more surprising is that the band hail from Seattle, grunge capital of the world. Also, Stone, Jeff Ament and Bruce Fairweather were all in Green River, the spiritual inspiration for bands like Soundgarden, Tad, Nirvana and Mudhoney.

EVEN THOUGH Mother Love Bone have become closer than ever as friends, the fate of the group is uncertain at best.

"At this point, our status is pretty undefined," Stone admits candidly. "I've been writing a lot with Jeff, but right now things are kind of up in the air. Our main priority is that everyone's very excited about the record still. We're really interested in letting people hear what it was that made Andy what he was, and what made him so lovable and charismatic to us.

"First and foremost that's on our minds... after that I think everyone just wants to take a breather. We've been going for two years now to get where we are, and it seems like it's been such a struggle for so long, we just have to not think about it for a few months. So I really don't know where the four of us will end up."

KULTURE

VIDS

HARD 'N' HEAVY VOLUME EIGHT (Virgin Video)

"I'VE BEEN in a fog for quite a while" – Bill Ward.

"Signing with Warner Brothers is neat; they gave us recording studios" – Teresa Straley (Harlow).

"There was this story in America, some woman killed her husband, kids and then herself because of a reference in the bible. Who do you sue then?" – Skid (Love/Hate).

"I'm from Detroit. We're not the murder capital of the world cos we're violent, it's cos we shoot good!" – Ted Nugent (Damn Yankees).

"Can you picture the Everley Brothers with a boner?" That's what these guys sing like!" – Ted (again) on Damn Yankees' Jack Blades and Tommy Shaw.

Hard 'N' Heavy's a funny old game, innit? It's got every species of rock 'n' roller on it – the truly witty, the no-nonsense-cut-through-the-shit and the utterly brain dead. It's been knocked more times than Yng-widdly's ego, yet bounces back like the proverbial Weeble – it won't fall down.

And *really*, I'm not here simply to take my turn in the queue at giving it a good slagging – but my God does it ask for it! Just look at those sexist, degrading, misogynistic cartoons.

How the hell can any woman be expected to watch that rape-imitating crap without getting hot under the collar? Stop acting like the 12-year-olds behind the bike sheds you'd like to be, and rather more like the 40-year-olds you probably are.

Content-wise, it has to be said that H'N'H usually put on a bloody good cross section of quality acts – but then knacker it completely by somehow getting incoherent, directionless interviews from them. Then, of course, they cut the film up with blunt razors and stick the bits together with second-hand Sellotape. £9.99 for a home movie?

But then...

Love/Hate are *great*, and show just what potential the video magazine as an entity actually has. Skid and Jizzy shine like Chippendale in amongst the MFI.

Rick Nielsen on Trick Or Treat is boring as hell; the Exodus trio of Holt, Hunolt and Souza grin a lot and play rather well; Yngwie rips off Enuff Z'Nuff's 'New Thing' vid; then Circus Of Power's Alex Mitchell lets forth a gargantuan belch. Nice.

Back to the future

MARTIN WALKYIER of SABBAT: pic Dave Willis

SABBAT 'The End Of The Beginning' (Fotodisk NFV 111)

I WOULD say that 'The End Of The Beginning' was a carefully chosen title for this rather fine video, shot in East Berlin at the same unprecedented Thrash festival as the recent Coroner, Tankard and Kreator video releases.

Vocalist Martin Walkyier has now left the band, this being his last onstage appearance, but Sabbat clearly want us to know that it simply signals the dawn of a new era.

Still, those howling for the singer's return will be both placated and made more painfully aware of the mini-tragedy of his departure by this nine tracker (second encore 'The Church Bizarre' having been omitted from the sleeve listing). It benefits most of all from good sound – the many intricate riff frills are pleasurably audible and the dual axe fire of Andy Sneap (who appears highly confident – cocky even – throughout) and Neil Watson (whose eyes remain on the fretboard as this was his first Sabbat gig) is sharp to say the least, despite the odd human error.

Walkyier should earn every viewer's sympathy. He wanders wide-eyed during every audience address, that gruff, demon-from-hell voice mixing with the "fookin' 'ell"s of his everyday tongue and the bare minimum of German phrases he employs. It's a job well done overall, poor sod...

Most of Sabbat's best tunes are assembled herein. 'The Clerical Conspiracy' naturally opens, followed by 'Hosanna In Excelsis' and then, interestingly, twice as many cuts from the 'History...' debut as the subsequent 'Dreamweaver' LP are featured. No 'Wildfire' unfortunately, but 'The Best Of Enemies' fully compensates.

You won't see Sabbat's lyrical imagery being visually realized here, apart from the odd Walkyier-produced prop, as 'The End...'s more a compelling record of how they measured up to a challenge. I'll certainly be bating more breath in anticipation of their their next move than I would have had I missed out. Watch at night.

JASON ARNOPP

Ozzy Osbourne (supposedly 'Behind Closed Doors', but you don't see the house any more, just a chair or two) looks *awful*, and says he's doing the next LP 'for fun' – no controversial lyrics. Oh God.

The Vio-lence piece has to be the worst interview I've ever seen, and it takes Queensrÿche's Michael Wilton, Chris DeGarmo and Geoff Tate to put a little class into this thing, with a serious debate about censorship (no belches, farts or mentions of 'tits', thank God).

NU4U brings Sweet FA goin' down the 'Whiskey River' (ace!), Harlow (nice voice, shame about the brain death) and the hideously overrated Black Crowes hosting an anti-computer music diatribe.

Damn Yankees hit hard with 'Coming Of Age' (plus Ted's earlier diamonds), then a potentially superb interview with Geffen A&R honcho John Kalodner somehow crumbles into another shambles, and closes the show on a vaguely ridiculous note.

Hard 'N' Heavy desperately needs a major overhaul. Otherwise, Tom G Warrior's death grunt could be more apt than it may first seem.

ALISON JOY

TANKARD 'Open All Night' (Fotodisk NFV 112)

IF THESE notorious slaves of the demon brew were even slightly pissed up for this prestigious event (the first ever Thrash fest in East Berlin at which they appeared below headliners Kreator on the four-band bill) then I'd sure like to know their secret. This hour-long vid harbours one frantic, yet tight, performance.

I can usually take or leave Tankard, but here, with the warm festival atmosphere practically wafting through the vents at the back of the TV, and a very nice sound mix indeed, it's definitely a case of take, take, take.

Subtitles are thankfully supplied for the between-song raps. Remember, Tankard were playing for fellow Teutons here, and rather enthusiastic ones at that. The encore, '(Empty) Tankard', sees 'em bouncing up and down, yelling "whiskey" and "beer" when required.

Alternating mostly between drilling, breakneck Thrash and good-time Speed rock, Tankard are constantly entertaining as Gerre ambles about in an ever-endearing manner whilst supplying vocals, and such kegs o'fun as 'The Morning After', 'Shit-Faced', 'Chemical Invasion' and the infectiously merry 'Space Beer' float swiftly by.

Alcoholic rants never sounded so good.

JASON ARNOPP

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FASTER PUSSYCAT
'Live And Rare'
(Elektra WPCP-3470 import)
K K K

"YOU GUYS ever sit with your buddies and sometimes talk about a little pussy? I said, there ain't nothin' better than a little fast pussy."

Japan bears out a kind of culture that doesn't want you to miss a thing. Subsequently, this six-track Japanese affair, some live, some not, is willing to list in two languages just what it is that Taime Down burbles about between songs.

The Live I can live with, the Rare takes a little more to stomach. 'Bathroom Wall (Remix)' has been retouched simply with the inclusion of the *'Pussy, pussy, pussy, pussy, pussy, Pussycat!* scratching session that originally appeared on 'Babylon', as its intro. Jimmy Jam and Terry Lewis this is not.

'Poison Ivy (Edit)', along with 'House Of Pain (Edit)', are the seven-inch singles you bought here a matter of months ago. Solos snipped, outros hurried out of the door.

The live, an album of which I'd be easily sold on, has 'Pulling Weeds', 'Slip Of The Tongue' and a manic 'Babylon' shunted together from a set somewhere in Tokyo. *"Tokyo! You guys are f**king great, man."*

'Pulling...' remains pretty faithful to the original; Taime's voice holds and the crowd remain muted to his rasps and howls. 'Slip Of The Tongue' is preceded by the passing stray of tumbleweed, some slide and Taime. *"We've got a special version of a song we're gonna do for the first time tonight. I was, you know, I was kickin' back on the range, you know, and I was contemplating with my buddy Tex and his buddy Red..."*

Consequently, the first verse sees the light of day as an odd country and western pastiche, then rolls in to a pungent oral-sex overdrive. 'Babylon' can either be their finest live hour or a shambling, misguided clash of voices. Here, the introduction sounds unsteady, though once in full, surreal flow it opens filled with humour and bite.

But that's hardly enough to elevate this above the glossy, glorified EP that it really is. It makes it apparent just why Faster Pussycat are an international draw these days, but it's also patently obvious that the Japanese will pick up on anything with an aesthetically pleasing cover. I trust you're a little more reticent with your cash.

PHIL WILDING

TAIME DOWNE: by 'little pussy', does he mean a kitten?

Pic Lynn McAfee

K: Koff!
KK: Kroak!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

AIRDASH
'Hospital Hallucinations'
(RCA PL74586)

K K

STEEL AGAINST STEEL
'From Factory To History'
(Stemra SAS 001-6)

K K

DEATH IN ACTION
'Just For Our Sake?'
(We Bite 062)

K K K

MY MATE Dennis recently came back from working as a stuntman in Finland in a somewhat shocked and confused state. "They really hate us over there," he told me. "Even our female interpreter got beaten up for speaking to us."

Get to the point, you fool, I hear you mutter. But this *is* the point: if the Fins dislike us so intensely, why do Airdash insist on trying to sing in English? But it wouldn't be rock 'n' roll in any other language, would it chaps?

The one riff on this album (for there is only one) is played remarkably well, but the singing is weak and I can't help feeling that Airdash are playing the way they think they ought to, rather than the way they want to. Thus contrived, the music has no soul. I thought it would never finish.

Unfortunately, much the same can be said for Dutch lads Steel Against Steel. Well what did you expect with a name like that? It's pub rock time and if they ever make it big, which is unlikely, they'll get to come to England and play in more pubs. Copying Iron Maiden really won't do.

What next? More bloody foreigners, that's what! Death In Action are from Königsbronn (sounds German to me) so they probably don't understand that if you kick someone in the penalty area, you lose the World Cup. Hargh! Hargh! What they do understand though is how to use graphic photographs (vivisection in this case) to illustrate their point and how to play guitars very fast.

Although 'Just For Our Sake?' has its iffy moments it is generally not too bad. The riffs and lyrics are interesting and unlike the other two offerings I didn't want to turn it off straight away.

Bags of promise from the Krauts, while the Fins and the Dutch lag sadly behind. ***MÖRAT***

ALICE IN CHAINS
'Facelift'
(CBS/Columbia advance tape)

K K K K

A WEIRD and strangely eclectic album, 'Facelift', from Washington hot-tips Alice In Chains, is a trip that you won't be able to avoid getting sucked into. Slow and foot-stompingly heavy, it launches a old crusty workboot into your jaw with 'We Die Young', rhythm guitar grindcoring, yet this segues into a psychedelic wow and flutter with 'Man In The Box', some fuzzed '70s-style guitar adding to the confusion. 'Facelift' is that sort of dark-edged, unpredictable ride.

'Love Hate Love' is another of these totally f**ked-up, psychedelic flights, an air of fatality emanating from the song. It could almost be a suicide theme song. 'It Ain't Like That' crunches with rhythm tones reserved only for the highest quality hard-edged Metal, and it is about this time that you come to realise Alice In Chains really don't make too much sense if taken apart and analysed surgically. This is, of course, highly advantageous. They use parts and moods that sometimes don't seem like they should mix, yet this unsettling combination is a winner. It creates an air of uniqueness, and to dog-tag Alice In Chains with any number of the pathetic and limiting labels currently in circulation would deprive you of the other angles which the band display. All potential marketing and publicity geniuses take note.

Throughout the record, it is the vocals and harmonies that are the most striking. Sometimes pained, emotional, eerie, clammy and creepy deliveries offset by some rich and warm back-ups, you won't have heard vocals like this for some time. 'Facelift' is a heavy, weighty collection, but it's also a whole lot more. It's an attitude, it could be a good day and it could definitely be a bad one, just depends on how you wish to see it. One thing's for certain; as this album loops and swirls around your room, it won't be easy to forget.

Alice In Chains could become gloriously sick or respectably (predictably even) successful. 'Facelift' sits nicely in the middle. 'Facelift' is a chance you could do with taking. ***STEFFAN CHIRAZI***

BENEDICTION
'Subconscious Terror'
(Nuclear Blast 033)

K K K K

NAPALM DEATH followers will obviously have witnessed the band's 'new' vocalist, Mark 'Barney' Greenway, live in the raw with throat bubbling darkly through the mix, but may not be aware of his commitment to Benediction.

Ah, now this'll have me rooting out a few old Death Metal demos – it recalls the same brooding, necromantic atmosphere as the main names of the extreme underground like Massacre, Devastation, fledgling Death and thus early Paradise Lost to some extent.

In full, rumbling Doom mode, with furiously alternating bass drum beats, Barney's morbid growling and guitars tuned way down, Benediction can be gruesomely majestic. But this is Death Metal for its own sake – progression stay back.

The production, handled jointly by Napalm D's Mick Harris and Benediction themselves, is perhaps the best I've heard on the relatively microscopic yet admirably buoyant Nuclear Blast label. It's pretty substantial, although drummer Ian Treacy does come dangerously close to capsizing the band's boat with a terrible, splashy cymbal during one cut. Now I'm all for inventive sticksmen, but this violent chiming taints the closing 'Confess All Goodness' for me. Lucky the lad saved it for that occasion alone.

Benediction are a worthy addition to this country's grinding wolfpack, and the forthcoming, Barney Boy-fronted Napalm LP should be the *ultra*-screamer... ***JASON ARNOPP***

DRUNKEN STATE
'Kilt By Death'
(Heavy Metal HMR LP 151)

K

DRUNKEN STATE are very much the faceless front of Metal. Hailed as Scotland's most likely, and raised on the promise of their 1989 debut EP 'Bags Not Carry The Coffin', 'Kilt By Death' (a terrible pun on the Motörhead tune) is more likely to see them go the same sad way as Heavy Pettin' than make them overnight heroes.

Loudly proclaimed as Heavy Metal Records' first Scottish signings, a cursory listen to the record will make you wonder why they bothered. Produced by Acid Reign producer Frank 'Uncle Bastard' Mitzen, 'Kilt By Death' may hold up soundwise, but there's not a song to be found on the whole damn thing.

For the main part, it's stodgy Metal with Thrash undercurrents, neither brash enough to be exciting or outrageous enough to be dangerous. Devoid of any real melody, lacking any raw bludgeon and often tediously overplayed, it's unremarkable in the extreme.

In places there's hope, perhaps an odd latter-day tinge of near-neighbours Holocaust but, with none of their wonderful vision or groovy rhythms, it's a pretty forlorn hope.

Don't be fooled by the sleeve – a tasty piece of art from Slaine artist Simon Bisley. On this performance Drunken State couldn't organize a piss-up in the *Kerrang!* office. ***PAUL MILLER***

LOADED
'Loaded'
(Jet-E-Stones 001)

K K

LIFE, ESPECIALLY when you're based in Cumbria, really is a bitch. If this melodic pop/rock thing called Loaded had just swooped out of the sky from Seattle, California or New Jersey then I'm sure they would be allowed far more space in these reviews pages than they currently merit. It wouldn't make their album any better, but credibility would be theirs, at least.

Another self-financed, cheapo-peako package from Smalltown UK. They are available, as the biography explains, for gigs anywhere in the world. They have been compared to Guns N' Roses in an exceptionally dull magazine. The album was recorded in about four minutes. And that's about all you need to know.

The music itself is medium-muscle formula stomp. Melody, courtesy of vocalist (Jon Bon) Spook, is kind of pedestrian, but inoffensive. Guitarist Armz throws his pompous, flamboyant shapes 'n' solos all over the likes of 'Monte Carlo', 'Dungeon' and 'She's So Toxic', but it's a pretty well-worn formula these days.

Ultimately Loaded and their ilk are not the future of Heavy Metal. They take far too many leads from the Americans, and Loaded (or the legion of the damned trotting alongside) can be caught at any crappy rock club in this country on any night of the week. No one will be there. The band will high-kick for their own benefit. Eventually they will go back to the day jobs and that, in the grand scheme of things, will be that. Sorry. ***CHRIS WATTS***

METAL MESSIAH
'Honour Among Thieves'
(RKT CMO 195)

K K

BLUNTLY, TO wait two years for Metal Messiah's debut album and be presented with 'Honour Among Thieves' is a disappointment equal only to Waddle's penalty miss against the Germans. Despite a photo montage inner sleeve and glossy colour cover that tries to hoodwink potential buyers, the actual content of the record could never live up to the HMV rack lie.

The problem is, it sounds like it was recorded on the sort of budget most US bands squander on drugs. The producer, perhaps wisely, remains uncredited, his (?) work crushing all the life out of songs like 'Metal Messiah' and 'Mad Dogs Of War', reducing the band's once-mighty promise to the limp handshake of a strictly third division outfit.

Although much of the material is more than two years old, the more complex material – like 'Curse Of The King'; twisting harmony leads bursting into tough gun riffing, and 'Kiss Of Nosferatu' – prove that Metal Messiah do have a talent, a potential to pen truly great Metal tunes, but the final product lets them down badly. Indeed it's left to the straightforward, almost anthemic Anthrax throb of 'Honour Among Thieves' itself to save the band's dignity, its groove far too simple for even this engineer to ruin.

Of course it's not just the lousy production that gives the band a measly two Ks – 'The Awakening', for instance, is tired sounding formularized Thrash; Muppet Metal at its most inane – but 'Honour Among Thieves' must surely be seen as opportunity passing Metal Messiah by.

Bitterly disappointing stuff I'm afraid. ***PAUL MILLER***

The Raven has landed

RAVEN: you don't see Pretty Boy Floyd doin' this kinda thing, do you?

RAVEN
'Rock Until You Drop'
(RC Revisited RC 9387 1)
KKKKK

'Wiped Out'
(RC Revisited RC 9386 1)
KKK

FOR THRASH fans looking for a taste of their heritage, then look no further. Newcastle trio Raven were the band that, alongside fellow Geordies Venom, sewed the seeds for the whole eventual Thrash scene in a cunning plan thought up one day in the Neat office.

In 1981 Raven were riding the crest of the New Wave Of British Heavy Metal and had the world at their feet. Then they discovered America, major labels and money (though not necessarily in that order) and promptly disappeared up their own arses. By the time they finally admitted their mistakes (with 1987's back-to-basics 'Mad' EP), it was too late. Raven had been overtaken, forgotten and rendered obsolete.

Even in their original Neat form, debut 'Rock Until You Drop' and its successor 'Wiped Out' were never easy to obtain. Now the ever thoughtful Roadrunner (through their new RC Revisited label) have reissued the duo (even including a few rare bonus tunes), we can all sample Raven at their pre'Atlantic peak and ponder at what might have been.

'Rock Until You Drop' is easily the pick of the two, an almost flawless example of the raw excitement of the NWOBHM. The tinny Neat production sounds a little lame nine years on, but there's no denying the inherent power in monsters like 'Lambs To The Slaughter' (since covered by Kreator on their 'Out Of The Dark' EP) , 'Hell Patrol' (to hear John Gallagher hold that note still sends a chill down my spine even after all these years) and 'Nobody's Hero'.

Both the early singles are here ('Hard Ride' and 'Don't Need Your Money', the latter will also appear on Lars Ulrich's 'NWOBHM Revisited' compilation, a direct tribute to the influence Raven had on Metallica) and this version also adds 'Wiped Out' and 'Crazy World', the long-deleted B-sides.

Quite simply a classic.

In contrast, 'Wiped Out' lacks the vicious edge of the debut or the songwriting strength of its successor, 'All For One', though it does boast the fastest song Raven have ever committed to vinyl ('Faster Than The Speed Of Light', natch). It's pretty nippy, even by today's blitzspeed standards, but at the time (1982) it was a phenomenon.

This time around Mark Gallagher's riffs still kill (check out 'Fire Power', 'Battle Zone' or 'Star War'), but the songs most certainly do not. 'Wiped Out' was a rushed album and sounds like it.

Strangely, it's the oldest track on the record, 'Live At The Inferno' (also the title of their fourth and last album for the Neat label), that stands the test of time best, its naked energy, precision delivery and John Gallagher's impassioned screeching all combining to remind you exactly why Raven were once so special.

PAUL MILLER

WAR DANCE
'Monkey See, Monkey Do'
(Hageland HR 019)
KKK

'MONKEY SEE, Monkey Do' certainly took me by serious surprise.

Whilst the name never meant much at home, Peterborough's War Dance have consistently been one of the most promising unsigned UK acts. Roadrunner have been watching the band for a considerable time but held back from signing because of the weaknesses in the band's vocal department.

Formed in 1987 by former Desecrators/English Dogs guitarist Graham 'Gizz' Butt, War Dance did most of their growing up in Europe (hence the eventual deal with the Belgian label Hageland), touring extensively there over the past two years.

But this particular incarnation of the band bares little resemblance to any of its predecessors and, indeed, has no original members left. Towards the end of last year, long-serving bassist/vocalist Andy Frantic usurped founder Gizz and dramatically sacked the rest of the band.

Gone too is much of the band's Metal leanings. 'Monkey See, Monkey Do' sees Frantic taking War Dance back to a more rawk 'n' roll direction, more, perhaps, in keeping with the Circle Jerks, or the Instigators with more fire, or the melodic Hardcore of Dag Nasty – even to the extent of covering of one their tunes in the case of the latter.

But War Dance still retain the knack of writing great tunes. Traces too of the old style have survived the difficult transition, most notably 'Ghosts Of Empire' (originally to be found on the band's debut demo, 'None But The Brave'), albeit without the guitar solos and odd histrionic touches from Gizz.

Despite having to cobble much of the album together in just three weeks (Gizz presumably having taken most of the best tunes with him), 'Monkey See...' is a remarkably cohesive record. 'Idols' is ultra-catchy high speed punk/Metal, opener 'Always Never' is highly charged melodic punk with touches of reggae, whist the Dag Nasty cover, 'What Now' fits War Dance's new direction just like a glove.

Despite the almost complete overhaul of personnel and material, War Dance have still turned in a debut that does their reputation justice.

PAUL MILLER

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RED HOT CHILI PEPPERS
'Red Hot Chili Peppers'
(EMI USA MTL 1056)

KKK

'Freaky Styley'
(EMI USA MTL 1057)

KK

INTO THE wake of the quickening slipstream created by the last two Chili Peppers albums – '87's 'The Uplift Mofo Party Plan' and '89's 'Mothers Milk' – and the (deserved) enthusiasm for the Peppers live, EMI have now tossed the band's other two albums, both of which were never given a UK release.

On 'Red Hot Chili Peppers', the band's first album, their recognisable and now familiar funk rap approach is all there, the songwriting shows impressive inventiveness, and although the overall style of the debut lacks the muscular power and energy-driven clout that they would later develop on '...Party Plan' and 'Mothers Milk', that's not to say it lacks appeal.

A few songs, however, suffer a little from the still prevalent in 1984 idea that funk in any guise necessitated snappy brass figures, with the result that these songs tend to sound either like a funk band trying to inject a little rock, or a rock band attempting to play funk. Either way the blend comes across as being a bit 'lumpy'.

In spite of that, with several early pointers towards their later successful direction – simple yet compelling drum-supported bass riffs pierced with stabs of metallic guitar, such as the excellent 'True Men Don't Kill Coyotes' – and the moody instrumental 'Grand Pappy Du Plenty' displaying an untypical (yet surprisingly interesting) and hitherto undeveloped side of the band, this is an album that Chili Peppers fans would probably find little difficulty getting to grips with.

'Freaky Styley', on the other hand, is not.

George Clinton may be (or may have been) some kind of 'funk rock fusion genius', but his production took the Chilis in the wrong direction altogether and we almost lost them. Teetering on being and out and out (poor) mainstream funk album, there's very little of what rock's all about going on here.

Antwan's vocals come across like those of some smooth medallion man crooner fronting a dance club band churning out soulless funk covers, Flea's snappy, slap-happy bass is for the most part displaced by a muddy thump and strangled by 'disco' patterns, and the whole affair has been shoved much too far in the direction of a straight funk approach.

Having the Chili Peppers' name on it will doubtless mean that plenty of their fans will buy it anyway, but I doubt whether 'Freaky Styley' will be of any more than historical (as opposed to musical) interest to fans of the Chilis' current high calibre stuff.

PAUL HENDERSON

ALIAS
'Alias'
(EMI E4-93908 import)

KKK

THIS IS the band designed to resurrect Sheriff, following the amazing success last year of the band's reissued single 'When I'm With You' over in America and Canada.

So why are they called Alias? Well, vocalist Freddy Curci and guitarist Steve DeMarchi failed to gain the rights to the name due to the stubbornness of the band's bassist Wolf Hassel and keyboard player Arnold Lanni, who had gone on to form Frozen Ghost after the lack of record sales with Sheriff back in 1983.

So, with the addition of former Heart trio Roger Fisher (guitar), Mike Derosier (drums) and Steve Fossen (bass), the project became Alias – making sure a big Sheriff's badge was put on the album cover, mind you! And, while some people may see this as 'Sheriff II', it shouldn't be classed as such.

The thing is that with the absolutely fantastic voice of Freddy Curci involved, you can't help but compare the two. And there are moments where Alias do come very close to matching the prime AOR excellence to be found on Sheriff's sole album.

'What To Do' is a solid example. This song would fit very easily into the grooves of 'Sheriff' with a superb chorus and Curci in top form.

The main difference between the two bands, however, is that Alias are very much a two-guitar unit whereas Sheriff often relied heavily on a keyboard foundation.

Thus, here you've got the strong hard rock of 'Say What You Wanna Say', 'After All The Love Is Gone', 'The Power' (could be the surprise rock radio hit) and 'Waiting For Love', which is kinda Heart-sounding.

On the negative side, 'More Than Words Can Say' sounds like it was so obviously intended as the sequel to 'When I'm With You', and 'Heroes' builds from a nice Styx-style intro but is then spoilt by a poor chorus.

The most disturbing aspect of Alias' album sadly pops up on not one but two tracks, namely 'Haunted Heart' and 'One More Chance'.

Both could have been great songs if only the band hadn't seen fit to consult Desmond Child's Guide To Songwriting, leaving the page open at the chapter marked 'Regurgitated Chorus Lines'.

Freddy Curci is still the world's greatest singer ever, but I had hoped that Alias would provide us with a real five-K belter.

Sadly, there are too many weakened beams to even hold up a four.

DAVE REYNOLDS

"I AM THE MOST POPULAR MAN IN ROCK 'N' ROLL TODAY (ALMOST)"

Mild-mannered-but-hunky KIP WINGER and his band, the cunningly-titled WINGER... don'tcha just l-u-u-u-u-u-r-ve 'em? "We don't have tattoos, we don't get arrested. We're really interesting and daring. Every band I know likes us!" quoth the mainman. So howcum Dave Reynolds gave new LP 'In The Hearts Of The Young' the thumbs down? "It's totally fked!" fumes Kip. "You're all mouth and trousers!" squeals ALISON JOY...**

KIP WINGER, sitting next to me on the sofa, has approximately three pairs of extra-thick rugby socks stuffed down his leather trousers. Either that or a nesting family of hamsters...

Anyway, Kip and guitarist/keyboardist Paul Taylor are in London for a coupla days to promote the rather excellent second Winger album 'In The Hearts Of The Young'. Their eponymous debut, released in the Summer of 1988, currently stands a few thousand short of Double Platinum and

Pic Ray Palmer

KIP (RIGHT, with Paul Taylor): "Spiñal Tap is our bible!"

delivered three US Top 30 hit singles – 'Seventeen', 'Madalaine' and 'Headed For A Heartbreak'. Like, no mean feat, mister.

New LP 'In The Heart...' is pure, ballsy Americana. I ask Kip if he thinks it may be too American to succeed in the UK.

"Nah, Bon Jovi are huge here, right? And they're very American-sounding. We've done some pretty progressive stuff on this second album that's very reminiscent of the early '70s bands that were all British, like Deep Purple, Yes and Queen."

"Except Reb," adds Paul, in reference to Winger guitarist Reb Beach (the line-up is completed by drummer Rod Morgenstein), "he's influenced solely by Aerosmith!"

Do you think you'll get the same level of success on a singles level again?

"I dunno," ponders Kip, "we'll just try out best and hope that something comes. 'Can't Get Enuff' is the first single and it'll probably go US Top 30. Hopefully the next one will go Top 10. Ooh! I hope it's not bad voodoo to say that!" he grins, touching the wooden arm of the sofa sharpish.

IN SUPPORT of 'Winger', the band toured absolutely everywhere (America, Japan, Australian... Guam!) except, it seems, the UK. Is it our brand of deodorant?!

Paul: "Ha! We just never got a chance in our schedule. They kept planning tour after tour for us, then we'd been touring a year, things started to wind down a bit, so we never made it over. That's why we're here now, to kinda break the ice for when we finally do get over."

When's that likely to be?

"It's all really vague at the moment," explains Kip. "I do know that we're scheduled for three months in the USA with Kiss, starting in August, so some time after that. And this tour's gonna be even longer than the last one – 16 months! Provided the album doesn't die a death, that is..."

16 months is one hell of an obstacle course...

"Yeah," agrees Paul. "When I started the last Winger tour, I'd just come off two years of Alice Cooper (Kip and Paul first met while playing in Alice's band), so that was year three! By the time I got home I was ready to keel over and

KONTINUEZ OVER

POPULAR

FROM PREVIOUZ PAGE

die – see ya! But we've had nine months off and now we're ready to go for it again."

"We're not really into the 'rock' side of life," explains Kip, about the on-the-road circus. "We hardly fit the role – we don't have any tattoos, we don't get arrested. We just play our music and that's pretty much it. We wanna put out the best product we can so the listeners love it and the musicians love it too. Every band I know likes us. They love our band, cos we have... Rod Morgenstein on drums... we do really interesting arrangements and daring things with our music."

Paul: "Stuff like the rap on 'Baptized By Fire', and things like that, we could easily get scrumped for."

He giggles when I ask, but never does explain exactly what 'scrumped' means.

WITH KIP especially being a bit of a 'pin-up' in America, added to the general popularity of the band, I wondered if their lifestyles had had to change to accommodate this?

"It's fun," grins Kip, rather evilly.

"Yeah, it's at a comfortable level," agrees Paul. "My lifestyle hasn't changed; if I wanna go somewhere, I go, and if people want something signed, I do it. It's flattering. But I can't imagine being an actor or something, where everyone knows who you are. This will only ever be with a certain age bracket, which cuts it down considerably."

It's been suggested, not least of all by this parish, that you guys take yourselves too seriously...

"We take what we do seriously," asserts Kip, "but not ourselves. Spinal Tap is our bible!" he ends, a comment which, of course, has to be followed by the playing out of everyone's fave 'ST' frames.

Paul: "I remember when I used to be in bands and I had a temper like you wouldn't believe! I wanted everything my way. Now, it'd take a hurricane to get me mad. I put in my two cents, sometimes I get my way, sometimes I don't, same with the other guys."

Talkin' of mad, you may remember Dave Reynolds' review of 'In The Heart Of The Young' a few issues ago – summed up in a shell-shockin' two Ks. Huh? Probably too much football if you ask me, but I reckon the be-wigged one is w-a-a-a-y off beam. And so, natch, do the be-Winged ones.

"IT'S TOTALLY f**ked," says Kip bluntly. "While we've been doing interviews here, the songs people picked as their favourites are the ones Reynolds slagged off. The one total flaw in his plan is that he likes 'Easy Come, Easy Go', the simplest Top 40 song there. If he's this 'Metal' guy, it's a real contradiction for him to like that. We took a chance and stepped forward with this album, and he just wanted us to copy the last one."

Paul?

"I feel we were mature enough to grow from the first LP and I think he should be mature enough to appreciate that. The songs he's attacked are anything more complicated than a four-four beat; the songs he likes are the poppiest, easiest! He called it a 'bunch of shit' or somethin', and there's really no need for putting stuff like that."

An obvious clash of opinions. But, as ever, it's left to you, the person wot slaps the dosh on the counter, to decide. In its favour, I have to say that 'In The Heart Of The Young' is hardly ever off the *Big K!* office Death Deck. An' for us finicky bastards, that's probably the highest compliment we can give.

Oh, and Kip – don't forget to feed the hamsters!

KIP WINGER: "I was ready to keel over and die!"

Pic Ray Palmer

JANE'S ADDICTION LEADS TO POISON FOLLOWED BY SUICIDE

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MONSTERS OF ROCK REVISITED

Step into the *Kerrang!* time machine with Captain JEFF CLARK-MEADS and read another installment of his forthcoming book on the most monstrous HM festival of all: Castle Donington. The year? 1984! The line-up? Perhaps the strongest ever: MÖTLEY CRÜE, ACCEPT, Y&T, GARY MOORE, OZZY OSBOURNE, VAN HALEN and headliners AC/DC.

YOU KNOW the problem. The weather in 1983 was so nice, so astonishingly un-British hot and sunny, that the elements must have vengeance in mind this year. You take no chances and you go to Donington in waterproofs and wellies, with everything wrapped up in bin liners to keep it nice and dry.

So now you're standing there in weather even hotter than it had been last year and you're trying to keep guard over a pile of jackets, boots, shirts and other discarded items feeling as if you'd melt if you actually put any of them on.

Hot and sweet it was in '84, made that much more enjoyable by Maurice Jones and Paul Loasby contriving what they reckon is the best bill Donington's ever seen: AC/DC, Van Halen, Ozzy Osbourne, Gary Moore, Y&T, Accept and Mötley Crüe.

"To me, that is still *the* Donington bill, even though we had a bigger crowd in '88," Maurice asserts. "You see, I happen to be a fan of AC/DC, I've worked with the band for a long time and I understand and enjoy their music, which I can't say about every rock band I've seen.

"AC/DC, to me, have something absolutely unique. For kicking-arse rock 'n' roll, I don't think there's a band in the world that can get near them. They can play songs that are 12 or 13 years old and those songs are still up-to-date. They can play for an hour-and-45-minutes and you'll know the words to every single song and 90 per cent of the kids will, too...

"Getting Van Halen on the bill was a real coup because at that time they were the happening American rock band. Dave Lee Roth is such an extrovert that I thought Van Halen with AC/DC was the perfect combination.

"When we put Donington together, we're always trying to put together a package of compatible bands. It's like a jigsaw, and the final piece that year was Ozzy Osbourne."

THAT BILL, then, looked superb on paper. On the day, Maurice had some reservations.

"Y&T were possibly the biggest disappointment I've seen at Donington over the years. They were a bloody good band but it just didn't happen at that show. Why it didn't happen, I don't know."

A lot of good things did happen at Donington in '84, though, and enough to attract

1984 FESTIVAL FACT!

ON BACKING vocals with Gary Moore was Jimmy Nail, better known to most people as Oz from the television comedy series 'Auf Wiedersehen Pet'. I'm not kidding! He made his most noticeable contribution on 'Murder In The Skies'.

"YA PUT yer right leg in, dudes..." – Mötley Crüe lead the Donington crowd into a massed formation hokey-cokey

Pic Tony Mottram

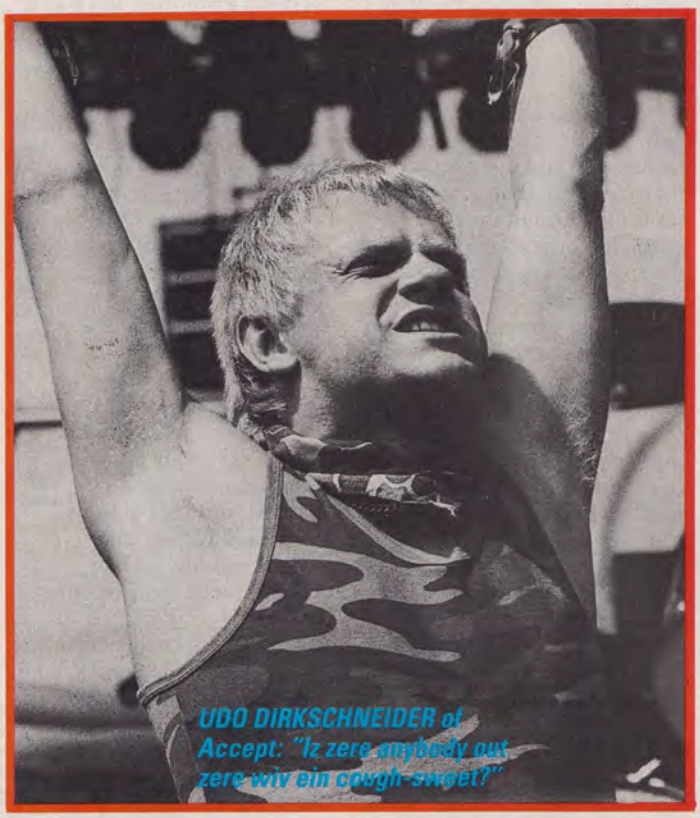
a crowd which took even Maurice and Paul by surprise.

Paul says: "We actually ran out of tickets to sell. We had to recycle the stubs. The people who got there later on were just sold stubs. That's how many people turned up."

(Ed's note: Please note that at Donington 1990, there will be no tickets on sale at the gates. Strictly no advance ticket, no entry.)

"About 13,000 turned up on the day out of a total crowd of 65,000. At the time, these were unprecedented walk-ups. We did 34,000 tickets in the last three days.

"But for a long while we thought we were going to go down the tubes with that show. When you're three days away from the gig and you've only sold 30,000 tickets, it gets your heart thumping a bit, I can tell you..."



UDO DIRKSCHNEIDER of Accept: "Iz zere anybody out zere wiv ein cough-sweet?"

Pic Tony Mottram

ONE ASPECT of '84 that's particularly happy to report is the fate of openers Mötley Crüe. As anybody who doesn't live in a cupboard knows, they have grown hugely since their Donington show.

Opening at the Monsters Of Rock was a gamble for them because they were already a big band in the States but they decided that a place on the Donington bill – any place – was just too good an offer to turn down.

They started the ball rolling, then, with what I reckon is still the best opening slot Donington has seen. So pleased were the band with the reaction they got that bassman Nikki Sixx lobbed his treasured instrument from the stage. It was actually meant as a gift but hit some poor acolyte on the bonce and he had to be dragged out and patched up. I still don't know whether he ever said thanks.

Crüe's singer Vince Neil had given ample warning that the band didn't intend to ponce about. I asked him before the show whether he was concerned that every other opening act had taken up obscurity in a big way after playing at Donington, and he declared with believable confidence:

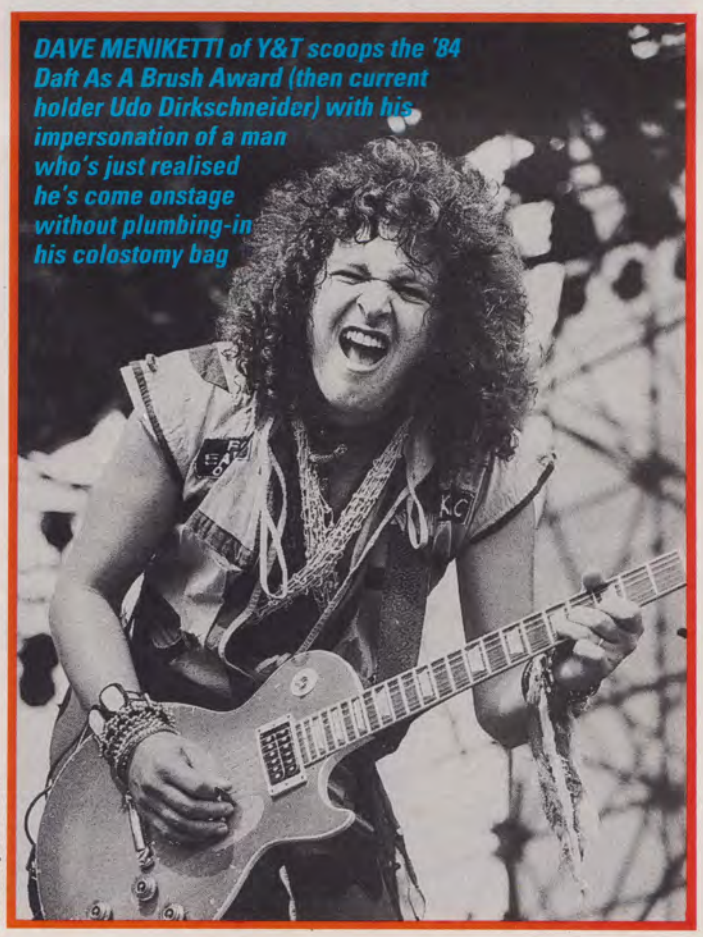
"It doesn't bother me at all. It's better that people know about us one way or the other than if we weren't there at all. I'm really looking forward to it. I've heard so much about it. Everywhere you go people talk about Donington."

Afterwards, he was equally high-spirited.

"Opening the show is the hardest part of all, but we went out there and hit them before they had a chance to breathe. We gave them 125 decibels at the speed of light."

A fair description of the rampaging set Crüe laid on – based on the 'Shout At The Devil' LP – and a show which introduced them to a large number of European headbangers without them having to travel to a large number of venues.

When they came off stage, the band were rightly in celebratory mood. After all, they were in the best possible situation: they were happy with what they'd done, the punters were happy with what they'd done and everybody had a smile on their face.



DAVE MENIKETTI of Y&T scoops the '84 Daft As A Brush Award (then current holder Udo Dirkschneider) with his impersonation of a man who's just realised he's come onstage without plumbing-in his colostomy bag

Pic Tony Mottram

NEXT UP were German outfit Accept and they looked as though they enjoyed themselves too, although they didn't make quite as much of a dent in the day as Crüe.

Possibly their biggest impact came through eccentric vocalist Udo Dirkschneider – yes, he was still with them in those days – whose uniquely abrasive, raucous tones rattled round Donington like a (relatively) melodious cough, taking by surprise anybody who hadn't been exposed to them before.

Not many British fans had come across Udo and Accept by that stage. The band had supported Judas Priest on their 1983 tour and had done five dates in their own right and had a fan-base of their own but still weren't exactly household names. They went down well enough at Donington but I think they left the unfamiliar just completely dumbfounded as to what one man can do with one set of vocal chords. Even so, they made their mark (or should that be Deutschmark?) and, I'm sure, caused quite a few folk to investigate further the selection of strong rocking tunes they presented.

Y&T FOLLOWED and perhaps Maurice has a point. I wouldn't say they were the least effective band I've seen on a Donington stage (they had far too much talent for that) but, no, they didn't make a big impression in the part of the arena I was standing in. They started up with the bright and lively 'Mean Streak' – the title-track from their then current album – but, just as

KONTINUEZ OVER

1984 FESTIVAL FACT!

OZZY OSBOURNE was so determined to put on a show for the kids that he decided to play over time. Promoter Maurice Jones had people coming up to him and screaming: 'Go on, get him off! Pull the power on him!' He said 'No way!', then went to tell Ozzy's manager, Sharon, and she said: 'They can fk off!'**

MONSTERS

FROM PREVIOUZ PAGE

Meat Loaf had done the previous year, because they gave their best first, they had nowhere to go.

I think there's also a difference in the type of presentation needed when playing for European and American audiences and Y&T just didn't seem able to adapt quick enough to what the Donington headbangers wanted. The sad thing about a festival is that you don't get time to make changes while you're actually onstage – and you don't get a second chance. Shame all round, really, particularly as Y&T had travelled 10,000 miles in the six days before the show just to be there.

Maybe they also suffered through being a bit stage-rusty. They'd played two warm-up shows in August but hadn't appeared before a paying audience before that since February. Obviously, that wasn't enough.

Still, it made life a little easier for Gary Moore who was next on and didn't have a lot to live up to.

Gary was seriously nervous before the show and retreated into solitary confinement to get a grip on himself.

"I'm always jumpy before a set and it seems to be getting worse," he said at the time. "Half-an-hour before the set, I always lock myself away in a room so I can try and get myself together. I can't bear being around a lot of people."

IT TOOK some courage, then, to step out and come face-to-face with 65,000 strangers. He must, though, have had some idea what to expect because he'd played Reading a couple of years before but, as he was the first to admit, he'd never done anything the size of Donington.

From where I stood, he didn't seem overawed by the experience and put on a set that displayed many aspects of his multi-faceted guitar virtuosity but retained the discipline to contain songs of definable shape and duration. Later in his career, I feel Gary went completely over-the-top in wanting to display his talents and ignored considerations like whether there was a pace and structure to the set. Happily, he hadn't reached that stage by Donington '84 and his show there blazed as hot as the sweltering afternoon sun.

It was 80° and above out there in the arena when Gary took the stage and he needed to match the uplifted, abandoned, party mood of the folk standing in front of hm. With the aid of an excellent selection of tunes from 'Corridors Of Power' and 'Victims Of The Future', he did just that. Highlight? How about his rambling, colourful version of 'Shapes Of Things'? I like it, anyway.

Gary's drummer, Ian Paice, had left the outfit about a month before Donington to join the re-formed Deep Purple. His place was taken by ex-Roxy Music man Phil Thompson. On backing vocals was Jimmy Nail, better known to most people as Oz from the television comedy series 'Auf Wiedersehen Pet'. I'm not kidding! He made his most noticeable contribution on 'Murder In The Skies'.

NEXT UP was Ozzy Osbourne, a man desperate to do Donington to make it up to the fans for cancelling his scheduled British tour.

Ozzy has always had something of an unrequited love affair with his fans and in the week before the show it was apparent just how keen he was to give them what he felt they deserved. In an impassioned conversation a couple of days before the show, he declared:

"There have been a lot of people saying Ozzy doesn't care about his British fans. I'm playing Donington to show that I do.

"I'm going to make up for the shows I had to cancel at Christmas and the one the year before that. Every time I tour in England something dreadful happens. First time I got divorced and last time I got this flu bug which put me on my back for three-and-a-half months. I had to cancel shows. I was really sick. I just couldn't go on.

"Had I tried to make up for that with a Winter tour this year, the kids would never have forgiven me. I'm going to make up for all the shows in one go.

"I let the kids down badly and to make it up I got on to Maurice Jones and asked him if he could get me a slot somewhere. I wouldn't have minded opening the show. I wouldn't have minded where I played.

"The best thing in the world to cheer me up is not drink or drugs. It's to go out on the stage and get the kids going crazy. I'm going to go out there and give it everything I've got."

Ozzy, another product of the Birmingham Metal factory, was true to his word. It wasn't just the kids that went crazy, though. Maurice felt a few of the effects himself.

"OZZY WAS so determined to put on a show for the kids that he decided to play over time," Maurice recollects with an amused frustration. "The timetable at Donington is really tight and I had people coming up to me and screaming: 'Go on, get him off! Pull the power on him!' I said, I ain't pulling the power on Ozzy. No way! I went over to his manager, Sharon, and said they wanted to pull the power on him and she said: 'They can f**k off!'."

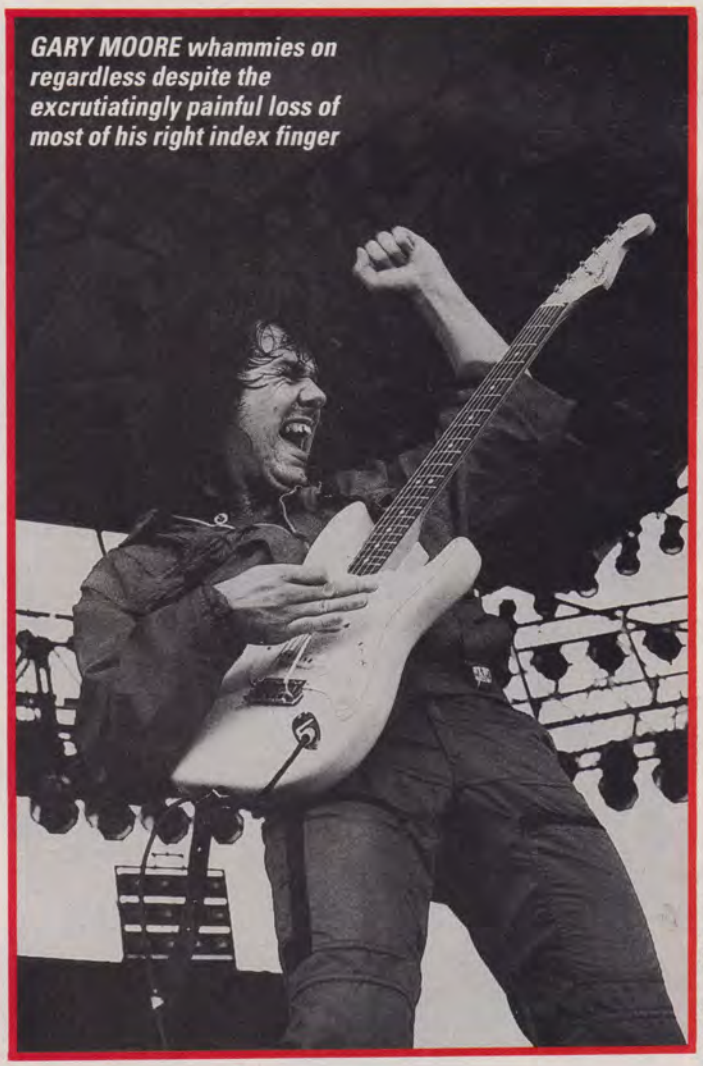
It's a good job that Maurice and Ozzy have been friends for years and that their friendship is strong enough to survive little tests like this.

Ask Ozzy nowadays about the incident and he says: "Oh, yeah! I had a really good time at that Donington."

Er, yeah... we noticed.

"I didn't know that I'd gone over time. I was just out there enjoying myself and so were the kids."

It's very difficult to knock that kind of outrageous, infectious enthusiasm and I'm certainly not going to. In the end, he played half-an-hour more than he should have, but, basically, who cares? In



GARY MOORE whammies on regardless despite the excrutiatingly painful loss of most of his right index finger

Pic Tony Mottram

1984 FESTIVAL FACT!

HAD YOU known where to look, you could have seen Dave Lee Roth keeping in trim for the gig by jogging around country lanes near his hotel in the week before the show. You can always spot the famous joggers: they're the ones who hide every square inch of their face by wearing towels wrapped round their head and heavy shades even on the hottest of days.

that 30 minutes he gave us 'Paranoid', 'Iron Man', 'Children Of The Grave', 'Crazy Train'... and I imagine most people there wouldn't have liked to have missed that lot.

By the time he'd finished, Ozzy had stripped down to just his trousers and boots, was sweating like a pig and looked as though he'd enjoyed himself more than most of the folk who had paid to be there. Marvellous stuff.

HOW VAN Halen felt about having to follow him onto the stage is open to speculation.

Without doubt, they had a mountain to climb, but they managed to reach the summit because of two factors: one, they were – as Maurice says – the hottest American rock band at the time; and two, Dave Lee Roth.

The crowd needed somebody to keep their attention after larger-than-life Ozzy and Diamond Dave's stories and anecdotes – although none of them have ever struck me as being true – were just what was required. Once he was out there, Dave attacked the set with a ferocity and a violence that many people simply wouldn't have been capable of on a hot afternoon like that.

He went onstage in high-kicking, high-energy mode and put on the kind of gratuitously physical show that made you feel sweaty and knackered just looking at it. Now, you can't do the kind of things he does without putting in a bit of training first and, had you known where to look, you could have seen him keeping in trim for the gig by jogging around country lanes near his hotel in the week before the show.

You can always spot the famous joggers: they're the ones who hide every square inch of their face by wearing towels wrapped round their head and heavy shades even on the hottest of days.

Anyway, come the day of the gig, he was in prime form and leapt about in that blazing afternoon sun like a man with his boots on fire. Brandishing his famous bottle of Jack Daniel's, telling those highly entertaining but astonishingly untrue stories.

The one I liked most went like this: he'd met a woman in the bar of his hotel and got talking. They'd enjoyed each other's company and eventually went upstairs to his room.

"Then, in the middle of the night, there she was banging and banging on the door and crying out for me to open it. She hammered and hammered on that door and hollered and hollered, but I told her: 'It doesn't matter how much you hammer and holler, I ain't gonna let you out...'."

DAVE, AS the master showman, was relaxed and comfortable in front of that monster audience and his convivial chatting made everybody feel welcome and close to the band.

But while Dave was the cutting edge of Van Halen's attack, the rest of the outfit refused to be eclipsed (a feeling which ultimately led to them going their separate ways) and at Donington each of the foursome was eager to display the limits of his individual ability.

Sadly, this begs the question of whether on a hot, sunny afternoon when everybody's in party mood you really want an intense and involved guitar solo followed by an equally heavyweight drum solo followed by – save us! – a bass solo. May I be rude and suggest the answer is 'no'.

While each of those tracts of individual skill and talent got a good response, I wonder whether the set would have been better received as a package had it been crammed full of good tunes. It's interesting to contrast the laid-back, time's-no-object Van Halen approach with Mötley Crüe's heads-down, no nonsense philosophy earlier in the day. Crüe's pace was relentless and they won over the crowd by not giving them any respite, by cramming in as many songs as they could. Van Halen gave you time to consider, and when you have a moment to think, you are inclined to wander to the thought: get on with it!

Still, they saved their bacon with some excellent tunes and persuaded everybody to leap about with the likes of 'Panama' and 'Jump', both of which had recently been successful singles for them.

AFTER VAN Halen, it was that eager anticipation time again. As in '83, the weather was nice enough for you to be able to sit back and enjoy the warm, dry Summer evening and have a beer and a burger while waiting for it to get dark. (Talking of beer, '84 was the first time that alcohol had been officially on sale on the site. I haven't been able to get accurate figures for how many pints, but it was more than four.)

I love that time when you're hanging around waiting for the sun to go down. For a headline act like AC/DC, though, they've been hanging around for a lot longer than those of us out front have. Basically, they've had nothing to do all day but wait for the evening and their allocated slot.

It can get a bit frustrating but most bands seem to find something to keep themselves occupied.

"It's a shame we're on last," singer Brian Johnson said at the time. "If we were on first I could have got drunk and watched the rest of the bands."

Angus Young looks back on the wait with: "Our lot were trying to occupy some time at the hotel playing *boules*. You have to do something like that because it gets lonely in a hotel in that part of the country. But me being the shortest and only five people allowed to play, I had to sit it out.

"But there's quite a nice atmosphere when you get backstage and you always get a mix of people. They have barbecues and things.

"You can always spot bands there. They're the ones with the big sunglasses. I haven't got any – besides, I'm not in their league."

(Bit of trivia, while we're at it: the monster gorilla-cum-schoolboy artwork for the '84 show was Angus's idea and was designed by him.)

Pic David Wainwright

DAVE LEE ROTH of Van Halen demonstrates what the best-dressed joggers were wearing around the lanes of Donington '84

KONTINUEZ OVER

1984 FESTIVAL FACT!

ANGUS YOUNG remembers the wait to go on: "Our lot were trying to occupy some time at the hotel playing *boules*. You have to do something like that because it gets lonely in a hotel in that part of the country. But me being the shortest and only five people allowed to play, I had to sit it out."

MONSTERS

FROM PREVIOUZ PAGE

Angus readily admits to pre-show nerves, but it's my guess that his anxiety was nothing to that felt by new drummer Simon Wright. He had stood out front at Donington in the previous three years and in '81 had seen AC/DC from the back of the crowd. Think on that! One year you pay for a ticket to see your heroes, two years later you're being payed to play onstage with them.

Brian had been through a similar situation himself, having been plucked from relative obscurity to superstardom with the band and he empathised with what Simon would be going through.

"I know how he'll feel when he sees all those faces looking at him," Brian said before the set. "It'll be a sensation he'll never forget.

"He's been schooled in America with huge audiences but there's always something special when you come back to England. A 30,000 crowd here is equivalent to a 50,000 crowd there because they make more noise and they're that much more knowledgeable."

IF SIMON made any errors that night, I didn't notice them and I don't think anybody else did, either. In fact, it would have taken something huge to distract attention from the towering, enthralling set AC/DC put on.

It was the show we would have like to have seen in '81 but which was prevented by the rain. This time around, there were no problems, no obstacles. The sound system was huge and superb and Angus was small and superb. He taunted, teased, stripped and played like a demon to lead us through a show of unique quality.

When it finished with the cannons booming out the finale to 'For Those About To Rock', it made you wonder whether you had just seen the greatest day's entertainment ever presented to a rock crowd. Answers on a postcard, please....

1984 FESTIVAL FACT!

1984 WAS the first time that alcohol had been officially on sale at the Castle Donington site. I haven't been able to get accurate figures for how many pints, but it was more than four...

AC/DC scan the boards in search of sunglasses dropped by their 'big league' support bands

Pic Robert Ellis

D'MEANING OF STRIFE

We loved it. (D'dynamite d'debut album from Chicago sleazeballs D'MOLLS, that is.) Yeah... we loved it so much we gave it a 'DDDDD' rating (as opposed to 'KKKKK', kidz!) back in *Kerrang!* 199. D'despite this d'delirious d'declaration, the d'disc wuz a d'dud. But now the lingerie-wearin' Windy City wonders are back with a new album, 'Warped'. ELIANNE HALBERSBERG hopes d'dat d'dis 'un'll d'do d'business for d'band...

THEY WERE 1988's pick to click: the band that should have... but somehow didn't.

D'Molls' debut album was Chicago's entry into the world of Heavy Metal. It was stuffed full of melodic, catchy tunes, but despite rave reviews sold a mere 150,000 copies worldwide.

Today, drummer Billy Dior and bassist Lizzy Valentine are talking about 'Warped', their appropriately-titled new album. Produced by Kevin Beamish, both musicians describe the LP as a more 'in your face' project.

Says Dior: "The first album was recorded a year before it was released. During that time, the band grew a lot. It was a good first album, we like it a lot, but it didn't really capture the live essence of the band, whereas this one does. Kevin really captured us at our best."

"We wanted that essence," Valentine picks up, "because the one thing we've always prided ourselves on is the live show. D'Molls is a heavy, no-frills band and we wanted to go for that. It took a long time and we went through a lot of producers."

"Kevin came to see us at the Santa Monica Civic," Dior adds. "A few others were interested, but he was more focused on what we're about. There was good chemistry. We stepped into the studio and just bashed it out – I think a lot of people will be surprised by the result."

They agree that their debut was underrated, and feel that more people should have known about D'Molls. Difficult as it may seem to believe, the first album was recorded three years ago, so it comes as no surprise that the two men repeatedly emphasise the band's growth and new-found versatility.

Valentine and vocalist/rhythm guitarist Desi Rexx began writing new material in January of last year at home in Chicago. Secluded with a basement four-track, they laid 'Warped's foundations. By February, they brought the songs to Dior and lead guitarist SS Priest. In March, they began demoing with Beamish. A matter of months later, sessions were under way. As a result the band haven't played live in about a year, but anticipate getting back to those basics upon release.

D'MOLLS: "We are like hungry animals in a cage!"

Pic: Joe Giron

THE ACTUAL signing of D'Molls is practically the stuff rock 'n' roll legends are made of. They basically played one show in Chicago clad in lingerie for a screaming crowd of 1,400. Within 24 hours, they packed up and drove to Los Angeles. Two weeks later, they were in the studio cutting demos. An Atlantic A&R representative happened across 'em and offered a deal. But, Valentine stresses, eight months of negotations followed, and "by no means was it easy".

Dior clarifies: "A lot of bands go to Los Angeles and spend years playing there. We moved to LA because we felt it was essential. There are so many showcases and you can get A&R people to come see you. In the Midwest, they've got to fly in and you've got to be worth it. We spent a year in rehearsals before we played for anyone, so that the first impression would be a good one. When we played at the Limelight in Chicago, it was the first time anyone saw us."

"At the time we came out," Valentine picks up, "there was no music industry in Chicago, no A&R departments. The agencies, press, everything stems from LA and we wanted to be a part of that scene. But we're not an LA band. We still live in Chicago. Our name stems from those roots."

And this is where the confusion comes in. Some folk still think that D'Molls is the hybrid offspring of another band and Valentine is ready to clear up that myth once and for all.

"SS PRIEST played and recorded one album with Diamond Rexx. He was in our band as well at the time. Diamond Rexx were folding as we put D'Molls together. They are in no way similar to what we do and it is purely by coincidence that our singer's last name is Rexx."

Once they had shocked Chicago, D'Molls took their Frederick's Of Hollywood stage garb to its place of origin and while LA's audiences have truly seen it all by now, they were still taken aback by the hard rock ladies' wear gang.

"In our opinion," Valentine theorises, "it's because that was our first show there. We played Gazzarri's and all we had in advance was a poster. The place was packed!"

Their reputation as lingerie-wearin' wildmen was short-lived. It was evident that public focus was on the clothes and even audience members suggested dropping (ahem) the bikini briefs. The band didn't need it, they opined – their music was strong enough on its own to make the necessary impact.

Contract secure, the band went through the previously-traced steps of album. mini-tour, album.

Says Valentine: "In a lot of ways, we learned from the mistakes of the first record. The biggest lesson was, as a band, to record at the right time and not force anything. When we did basics this time, if the vibe wasn't right, we didn't roll tape. We left the room and came back when we were into the mood of the song."

TOGETHER FIVE years, D'Molls, they say, have not even begun to scratch the surface of what they can do. They hope to tour 'Warped' for a good two years and are confident that, with new management, a new album and a new outlook, a healthy future is theirs for the taking.

"Having waited so long to get that first record out," Valentine observes, "D'Molls have been like a hungry animals in a cage. This album will open the door and let us run out after starving for so long. We've grown into a professional rock 'n' roll band."

METAL GIG GUIDE

WEDNESDAY 8

BLACKPOOL Prince Of Wales **Saddlebag Slags**
BRIGHTON Old Vic **Genghis**
GOOLE Alex (0405 761446) **Blues Cats**
GREAT BRICETT Red Lion **Wild Alice**
HULL Tower (0482 228110) **Outland/Dirty Valentine**
LEEDS Duchess Of York (0532 453929) **Loud**
LONDON Cartoon, Croydon (081-688 4500) **Throw The Dice**
LONDON Dome, Tufnell Park (071-281 2195) **GBH/UK Subs**
LONDON Hippodrome, Leicester Square (071-437 4311)
Pure Pressure/White Trash
LONDON Marquee (071-437 6603) **Suicide Blonde**
LONDON Red Lion, Brentford (081-560 6181) **Kick**
LONDON Royal Standard, Walthamstow (081-527 1966)
Steve Hopgood/Eye 2 Eye
LONDON Swan, Fulham (071-385 1840) **Peace, Love And Guitars**
NOTTINGHAM Hippodrome **Libretto**
NOTTINGHAM Rock City (0602 412544) **Love/Hate / Toranaga**
OXFORD Dolly (0865 244761) **Gunfire Dance**
STOKE ON TRENT Wheatsheaf (0782 44438) **Paradox UK/MDM**
SWINDON Monkey (0793 542161) **Band Of Gypsies**
WOMBWELL Main Working Mens Club (0226 752952) **Rich Rags**
WREXHAM King's Arms **Usurpa**

THURSDAY 9

ALLOA Cochrun Hall **No Sweat**
BIRMINGHAM Barrel Organ (021-622 1353) **Rosetta Stone/Ancestry**
BUCKLEY Tivoli (0244 550782) **Love/Hate / Toranaga**
CAMBRIDGE Boat Race **Hope 'N' Glory**
COUNTY DOWN Barn, Bangor **Sweet Mary Jane**
DUDLEY JB's (0384 53597) **Roadhouse/Bitter Tears**
GOOLE Alex (0405 761446) **Love's Young Nightmare**
LONDON 100 Club, Oxford Street (071-636 0933)
Wolfie Witcher And His Brew
LONDON Cartoon, Croydon (081-688 4500) **Naked City**
LONDON Nelson's, Wimbledon (081-946 2356) **Love And War/ March Of Anger**
LONDON New Pegasus, Newington Green (071-226 5930)
Thieves, Liars And Cheats
LONDON Royal Standard, Walthamstow (081-527 1966) **Phil Hilborn/ Cameron Vegas**
LONDON Town And Country, Kentish Town (071-284 0833)
Nils Lofgren/Grip
MANSFIELD Rock Shop **Gunfire Dance**
MELKSHAM Bear (0225 702901) **Old Man's Hat**
NEWCASTLE UPON TYNE Riverside (091-261 4386)
Cheap And Nasty
NORTHAMPTON Black Lion (0604 39472) **Saddlebag Slags**
PRESTON King's Arms (0772 50866) **Heartattack/Angel Heart**
PUDSEY Commercial **Foul Play**
RHYL Savoy Bistro (0745 330470) **Usurpa/Dark Entity**
STOKE ON TRENT Wheatsheaf (0782 44438) **Bazooka Joe**
WAKEFIELD Post Haste **Cajun Wolf**

FRIDAY 10

ABERDEEN Ceaser's (0224 210286) **No Sweat**
BATH King's Arms **Kaos**
BRADFORD Rio (0274 735549) **Eat The Rich/Black Chrome/Siam/ Zero Option**
BRIDGEND York Tavern (0656 653558)
Merlin And The Happy Goblins
CARDIFF Bogiez (0222 226168) **Rag Dolls**
CARDIFF Chapter Arts Centre (0222 31194) **Shockhead**
CLEETHORPES Jezebels (0472 692670) **Strongheart**
GLOUCESTER Malt And Hops **Stretch**
GOOLE Alex (0405 761446) **Bare Wires**
KINGSTON UPON THAMES Grey Horse **Ruthless Blues**
LANCASTER Boar's Head (0524 34620) **Cajun Wolf**
LIVERPOOL Planet X (051-236 1741) **TV Smith/Paradox UK/MDM**
LONDON Cartoon, Croydon (081-688 4500) **Chiphawks/Since When**
LONDON Marquee (071-437 6603) **First Strike/Protocol**
LONDON New Pegasus, Newington Green (071-226 5930)
Band Of Gypsies
LONDON Royal Standard, Walthamstow (081-527 1966) **Blinder/ Three Mile Smile/Metropolis DC/**
LONDON Ruskin Arms, East Ham (081-472 0377) **Serious Business**
LONDON Swan, Fulham (071-385 1840) **Enigma**
MANCHESTER International **Love/Hate / Toranaga**

***I'VE SAID** it before, and I'll say it again, new Irish band **NO SWEAT** are, ohhh... **fabby!** Those of you who saw them supporting Little Angels on their recent tour will know this already and for the rest of you this is your chance to say you were there at the start. Don't just take my word for it though, get down to perspiration-free gigs at Alloa (Thursday), Aberdeen (Friday), Edinburgh (Saturday), Glasgow (Sunday), or Newcastle (Monday) to find out for yourselves*

MANCHESTER International II (061-273 8834) **Nils Lofgren**
NOTTINGHAM News House (0602 472278) **Satisfaction Crazy**
OXFORD Jericho **Peace, Love And Guitars**
PETERBOROUGH Southgrove Community Centre **Usurpa**
PORTSMOUTH Pied Piper **Silver Heart**
STOKE ON TRENT Wheatsheaf (0782 44438) **Johnny Waterhouse**
SWANSEA Singleton **Branded**
SWINDON Park Hotel (0793 522389) **Cold Shot**
THORVERTON Dolphin Inn **Dutch Courage**
WENDOVER Memorial Hall **Sabre/Crazzma**
WORKINGTON Carnegie Theatre (0900 602122) **Rhode Island Red**

SATURDAY 11

BIRKENHEAD Stairways (051-647 6544) **Roadhouse**
BRADFORD Royal Standard (0274 727898) **Bruised 'N' Used**
CARDIFF Bogiez (0222 226168) **Matrix**
DONCASTER Edlington Working Mens Club **Big Chill**
DUDLEY JB's (0384 53597) **Loud**
EASTBOURNE Redoubt Fortress **Crystal Void/ I Like Danny's Hair/Ricochet**
EDINBURGH Venue (031-557 3073) **No Sweat**
FOLKESTONE Hero's **Enigma**
GOOLE Alex (0405 761446) **Frank White**
HAVANT Le Cage **If Six Was Nine**
HIGH WYCOMBE Heros And Zeros **Tangent**
LANCASTER Boar's Head (0524 34620) **Kudas/Rococo**
LONDON Cartoon, Croydon (081-688 4500) **Wandering Crutchlees**
LONDON Cricketers, Oval (071-735 3059) **Man Band**
LONDON Marquee (071-437 6603) **Gunfire Dance/Pleasure Victims**
LONDON Red Lion, Brentford (081-560 6181) **Framed**
LONDON Royal Standard, Walthamstow (081-527 1966)
Steve Hooker/Serious Business/Innes Sibun
LONDON Swan, Fulham (071-385 1840) **Ruthless Blues**

PETERBOROUGH Chain And Sprocket **March To The Grave**
STAFFORD Pitchers **Tall Story**
STOKE ON TRENT Wheatsheaf (0782 44438) **DRN**
SWINDON Park Hotel (0793 522389) **Another Fine Mess**
TONYPANDY Naval Club (0443 436181) **Wild Alice**
TROWBRIDGE Lamb **Kaos**
WALSALL JB's Junction 10 (0922 648100) **Love/Hate / Toranaga**
WARRINGTON Lion (0925 30047) **Genghis**
WITNEY New Inn, Crawley (0993 705165) **Alibi**
YORK Corner House **Under Lock And Key**

SUNDAY 12

BIRMINGHAM Barrel Organ (021-622 1353) **Orpheus**
BIRMINGHAM Edwards (021-643 5835) **Chaos UK/Filthkick**
BRISTOL Bierkeller (0272 268514) **Bombshells/Metropolis/Lux**
DUDLEY JB's (0384 53597) **Hamsters**
EDINBURGH Venue (031-557 3073) **Gargleblud/Mutant**
GLASGOW Videodrome **No Sweat**
KINGSTON UPON THAMES Grey Horse **Serious Business**
LLANHAREN RFC (0443 222209) **Charlie Mouse**
LONDON Cartoon, Croydon (081-688 4500) **Phil Hilborn**
LONDON Lady Owen Arms, Goswell Road (071-278 5345) **Mud Sharks/Smoking Beagles/Band Of Gypsies**
LONDON Marquee (071-437 6603) **Rosetta Stone/Ancestry**
LONDON Red Lion, Brentford (081-560 6181) **And The Generals Ran Forever**
LONDON Royal Standard, Walthamstow (081-527 1966) **Relatives/ Eat The Peach**
LONDON Swan, Fulham (071-385 1840) **Magrathea**
NEWBRIDGE Memorial Hall **Wild Alice**
OXFORD Dolly (0865 244761) **Rich Rags**
SHEFFIELD Intake Sports Club **Big Chill**
SOUTHAMPTON Canute **Quikken**
SUNDERLAND Kasbah **Poker Alice/Bad Samaritans**
TAMWORTH Arts Centre **Felony**

MONDAY 13

BIRMINGHAM Edwards (021-643 5835) **Highway/ Love And War/Roma**
BOGNOR REGIS Crown **Hit 'N' Run**
BOURNEMOUTH Benedict's **Walk On Fire**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 071-928 2839. Or you can telephone her on 071-921 5900 – Tuesdays and Wednesdays ONLY! Please give at least TWO WEEKS notice to ensure inclusion

CHICHESTER Coach And Horses **Vicious Affair**
GRANTHAM Images 2 (0476 67830) **Cheap And Nasty**
HUDDERSFIELD Wharf (0484 547224) **Inside Out/Todd Landerz**
HULL Sherlock Holmes **Usurpa**
LINCOLN Vienna's (0522 20598) **Engine**
LONDON Cartoon, Croydon (081-688 4500) **Red Hot Sun**
LONDON Marquee (071-437 6603) **And The Generals Ran Forever/ Chunk**
LONDON Martello, Hackney **Ruthless Blues**
LONDON Royal Standard, Walthamstow (081-527 1966) **Magic Carpet/Orkan/Konkrete Gerbil/Blooze Thangs**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **No Sweat**
RETFORD Newcastle Arms (0777 702446) **Cajun Wolf**
ST ALBANS Horn Of Plenty (0727 53143) **Rich Rags**
STOKE ON TRENT Wheatsheaf (0782 44438) **Lemon Drops**

TUESDAY 14

BARNSLEY Toby Jug (0226 291567) **Usurpa**
BRIGHTON Pavilion **Crystal Void/I Like Danny's Hair/Ricochet**
CHICHESTER Coach And Horses **Hit 'N' Run**
HARROGATE Legends (0423 504161) **Brazil**
LEEDS Duchess Of York (0532 453929) **Rosetta Stone/Ancestry**
LONDON Dingwalls, Camden Lock (071-267 4967) **Scarlet Tears/ Silver Hearts**
LONDON Railway, West Hampstead **Thieves, Liars And Cheats**
LONDON Royal Standard, Walthamstow (081-527 1966) **Big In Texas/Transfixtion**
NOTTINGHAM Rocket (0602 789586) **Chaser**
STROUD Railway **Kaos**

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ATTENTION ALL BANDS

ROCK CONTEST!
SEP—NOV

THE CARTOON, South London's leading music venue with live music 7 nights a week, is staging its annual contest for the best live band with emphasis squarely placed on live performance and not the style of music.

1st Prize
CARTOON TROPHY +
7 DAYS IN 24-TRACK STUDIO

2nd Prize
3 DAYS IN 24-TRACK STUDIO

3rd Prize
£250

Entry fee is £10.00.
Send cheque or P.O. with details of band, contact address and phone no., to:

The Cartoon, Rock Contest 1990, 179 London Road, West Croydon, CR0 2RJ

TICKETS AVAILABLE...

DAN REED NETWORK
23rd AUGUST

HAWKWIND
1st SEPTEMBER

IAN GILLAN
2nd SEPTEMBER

BLACK SABBATH
8th SEPTEMBER

VIXEN
12th SEPTEMBER

MAGNUM
16th SEPTEMBER

URIAH HEEP
11th OCTOBER

CLASH OF THE TITANS
14th OCTOBER

DOGS D'AMOUR
21st OCTOBER

MOTÖRHEAD
21st/22nd NOVEMBER

STATUS QUO
15th/16th DECEMBER

IRON MAIDEN
17th/18th NOVEMBER

TICKETS AVAILABLE FOR ALL LONDON SHOWS

STARGREEN
20/21A ARGYLL ST.,
OXFORD CIRCUS, LONDON W1
CREDIT CARD HOTLINE:
071-734 8932

Rhode Island Red

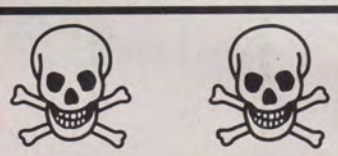
ON TOUR

AUGUST		
Fri 10th	Carnegie Hall, WORKINGTON (0900 602 122)	10.30pm
Wed 15th	Hippodrome, Charing Cross Rd, LONDON (071 722 2829)	11.30pm
Thu 16th	JB's Club, DUDLEY (0384 253 597)	10.30pm
Fri 17th	Wall St, PORT TALBOT (0639 891 991)	11.30pm
Sat 18th	Red Lion, BRENTFORD, Middlesex (081 560 6181)	10.30pm
Thu 23rd	Solid Rock Café, GLASGOW (041 221 1105)	10.30pm
Fri 24th	Caesar's Palace, ABERDEEN (0224 210 286)	12.00pm
Sat 25th	The Venue, EDINBURGH (031 556 5574)	12.00pm
Sun 26th	The Leadmill, SHEFFIELD (0742 754 500)	TBC
Thu 30th	The Rat Hole, TAMWORTH (0827 63058)	10.30pm
Fri 31st	York Tavern, BRIDGEND (0656 653 558)	10.00pm
SEPTEMBER		
Sat 1st	Royal Navy Club, MID GLAMORGAN (0443 439 903)	9.30pm
Sun 2nd	Llanharen RFC, SOUTH GLAMORGAN (0443 222 209)	9.30pm
Mon 3rd	Southend Rox, SOUTHEND-ON-SEA (0702 613 066)	10.00pm

GUNFIRE DANCE

RAW POWER ROCK 'N' ROLL
Live at
OXFORD DOLLY Wed Aug 8th
MANSFIELD ROCK SHOP Thurs Aug 9th
LONDON MARQUEE Sat Aug 11th

COPY DEADLINE FOR SEPTEMBER 1st ISSUE IS MONDAY 20th AUGUST FOR FURTHER DETAILS KALL 071-921 5900



Pre-Donington Party
FRIDAY 17 AUGUST
The Stick of Rock, Bethnal Green
TREASON

WALK ON FIRE

The New Single — *Hear it by calling 0898 100 381*

CRIME OF LOVING YOU

ON TOUR NOW
WITH NILS LOFGREN

August 6th WOLVERHAMPTON, Civic Hall
August 7th LEEDS, Collosium
August 8th FOLKESTONE, Leas Cliff Hall
August 9th LONDON, Town & Country
August 10th MANCHESTER, International 2

WITH IAN GILLAN

August 28th IPSWICH, Corn Exchange
August 29th FOLKESTONE, Leas Cliff Hall
August 30th DONCASTER, Dome
September 1st BRIGHTON, Civic Hall
September 2nd LONDON, Town & Country

GLOBAL PRESENTS

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

PLUS GUESTS

HAMMERSMITH ODEON
QUEEN CAROLINE ST, LONDON W6

MONDAY 10TH SEPTEMBER AT 7.30 P.M.

TICKETS: £10.00 / £9.00 / £8.00 IN ADVANCE FROM THE ODEON; 081 748 4081, CREDIT CARD BOOKINGS ODEON BOX OFFICE: 081 741 4868, PREMIER: 071 240 0771, TICKETMASTER: 071 379 4444 (24HRS), STARGREEN: 071 734 8932, L.T.B: 071 439 3371, KEITH PROWSE: 081 741 8989, ALBEMARLE: 071 580 3141, T&C STATION: 071 284 1221, ACADEMY: 071 326 1022, ROUGH TRADE AND ROCK ON RECORDS OR ON THE DOOR ON THE NIGHT.

PEPSI **ROCK NIGHT** presents

Live on stage

Wednesday 8th August
PURE PRESSURE
+WHITE TRASH
With Guest DJ Brian Pithers From Britain's No. 1 independent Radio Rock Show RADIO 210

Wednesday 15th August
RHODE ISLAND RED

Wednesday 22nd August **US/UK**

THE HIPPODROME LONDON

PITZ

Woughton Centre, Rainbow Drive,
Leadenhall,
Milton Keynes. 0908 660392

Fri 17th August
NO SWEAT 8pm £4 & £3

Sun 2nd September
3RD ANNIVERSARY 8pm £6.50 & £6

Weds 5th September
ANNIHILATOR 8pm £6 & £5

WOUGHTON CENTRE

PHIL McINTYRE PRESENTS

DAN REED NETWORK

PLUS SUPPORT

LONDON TOWN & COUNTRY CLUB EXTRA SHOW! EXTRA SHOW! EXTRA SHOW! EXTRA SHOW!	BOX OFFICE TEL: 071 284 0303
WED 22ND AND THURS 23RD AUGUST	
NOTTINGHAM ROCK CITY MON 27TH AUGUST £6	BOX OFFICE TEL: 0602 412544
GLASGOW BARROWLANDS TUES 28TH AUGUST £6	BOX OFFICE TEL: 031 557 6969
LIVERPOOL ROYAL COURT WED 29TH AUGUST £6	BOX OFFICE TEL: 051 709 4321
BIRMINGHAM HUMMINGBIRD THURS 30TH AUGUST £6	BOX OFFICE TEL: 021 236 4236

BANDSTAND presents

BLACK SABBATH

WOLVERHAMPTON CIVIC HALL
SATURDAY, 1st SEPTEMBER
TICKET PRICE: £9
Available from Box Office (0902 312030) and usual agents

LIVERPOOL ROYAL COURT
SUNDAY, 2nd SEPTEMBER
TICKET PRICE: £9/£10
Available from Box Office (051 709 4321) and usual agents

LEICESTER DE MONTFORD HALL
MONDAY, 3rd SEPTEMBER
TICKET PRICE: £9/£10
Available from Box Office (0533 544444) Credit Card (0533 543628)

CAMBRIDGE CORN EXCHANGE
WEDNESDAY, 5th SEPTEMBER
TICKET PRICE: £9
Available from Box Office (0223 357851) and usual agents

NEWPORT CENTRE
THURSDAY, 6th SEPTEMBER
TICKET PRICE: £9
Available from Box Office (0633 259676) and usual agents

HAMMERSMITH ODEON
SATURDAY, 8th SEPTEMBER
TICKET PRICE: £10/£11
Available from Box Office (081 748 4081) Credit Card (071 582 1626) Stargreen (071 734 8932), Keith Prowse (081 741 8989) Premier (071 240 2245), LTB (071 439 371) Ticketmaster (071 379 4444) and usual agents
TICKETS SUBJECT TO BOOKING FEE

PLUS

CIRCUS OF POWER

CORNWALL COLISEUM
MONDAY, 10th SEPTEMBER
TICKET PRICE: £10
Available from Box Office (072 6814261) and usual agents

MANCHESTER APOLLO
WEDNESDAY, 12th SEPTEMBER
TICKET PRICE: £9/£10
Available from Box Office (061 272 3775) and usual agents

BRADFORD ST GEORGES HALL
THURSDAY, 13th SEPTEMBER
TICKET PRICE: £9
Available from Box Office (0274 752000) and usual agents

ALL SHOWS START 7.30 pm

SANDS CENTRE CARLISLE
SATURDAY, 15th SEPTEMBER
TICKET PRICE: £9
Available from Box Office (0228 25222) and usual agents

EDINBURGH PLAYHOUSE
SUNDAY, 16th SEPTEMBER
TICKET PRICE: £9/£8
Available from Box Office (031 557 2590) and usual agents

CAPITOL THEATRE ABERDEEN
MONDAY, 17th SEPTEMBER
TICKET PRICE: £9/£8
Available from Box Office (0224 583141) and usual agents

GLASGOW BARROWLANDS
TUESDAY, 18th SEPTEMBER
TICKET PRICE: £9
Available from Virgin Records (Union Street, Glasgow) and all TOCTA agents (031 557 6969)

SHEFFIELD CITY HALL
THURSDAY, 20th SEPTEMBER
TICKET PRICE: £9/£10
Available from Box Office (0742 735295/735296) and usual agents

HANLEY VICTORIA HALL
FRIDAY, 21st SEPTEMBER
TICKET PRICE: £9
Available from Box Office (0782 214641) and usual agents

NEW ALBUM TYR released 20th August featuring new single "Feels Good To Me"

PHIL McINTYRE BY ARRANGEMENT WITH FAIR WARNING PRESENTS

EXTREME

PLUS SPECIAL GUESTS

SEPTEMBER

WED 5TH	CARDIFF ST. DAVIDS HALL
THUR 6TH	BIRMINGHAM HUMMINGBIRD
FRI 7TH	MANCHESTER INTERNATIONAL 2
SUN 9TH	NEWCASTLE MAYFAIR
MON 10TH	EDINBURGH NETWORK
TUE 11TH	NOTTINGHAM ROCK CITY
WED 12TH	LONDON TOWN & COUNTRY CLUB

HIT SINGLE "HOW MUCH LOVE" OUT NOW ON EMI USA

PHIL McINTYRE BY ARRANGEMENT WITH I.T.B. PRESENTS

LOVE/HATE

PLUS SUPPORT Toranaga

10TH – MANCHESTER INTERNATIONAL 1

NEW SINGLE – **SHE'S AN ANGEL** – OUT NOW!

NO SWEAT

UK TOUR

AUGUST

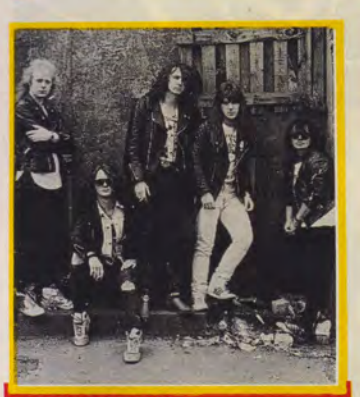
3rd	Thurles Festival, Eire
4th	Mansfield, The Rock Shop
6th	Southend, Esplanade
7th	Birmingham, Edwards No. 8
9th	Alloa, Cochrun Hall
10th	Aberdeen, Caesars Palace
11th	Edinburgh, Venue
12th	Glasgow, Videodrome
13th	Newcastle, Riverside
15th	Bradford, Queenshall
16th	Manchester, International 1
17th	Milton Keynes, Woughton Centre
18th	Dudley, J.B's
20th	Bristol, Bierkeller
21st	Merthyr Tydfil, Koolers
22nd	London, Borderline Club
23rd	Buckley, Tivoli

LONDON

THE DEBUT ALBUM
FROM 13th AUGUST 1990

NO SWEAT – THE DIFFERENCE BETWEEN HARDLINE & HARDSELL

SHRAPNEL



DIRTY VALENTINE
play Hull Tower August 19, Goole Royal 23. For more information contact: First Floor Flat, 230 Holderness Road, Hull, North Humberside.

ST HELLIER
play Walthamstow Royal Standard August 15, Margate Saracen's Head 17, Folkestone Heroes 23.

LIPSTICK JUNKIES
play South Shields WR's August 8, Washington Arts Centre 17.

RAG DOLLS
play a showcase gig at Cardiff Bogiez August 10.

SHOCK SPLIT
apologise for their non-appearance at Derby Duke Of York July 19. The venue cancelled the show at short notice.

OUTLAND
plus Dirty Valentine and Jealous Lover play Hull Tower August 8.

TREASON
play London Stick Of Rock August 17.

SUICIDE BLONDE
play London Marquee August 8.
They release a single, 'Nobody Tells Me Anything', in September.

MAD COW DISEASE
play Barnet Old Bull August 18.

CRY HADES
play Abingdon MAG Bikeshow September 8, London Lady Owen Arms 21, Chipping Norton Theatre 29.

PROMISE
play Wimbledon Leather Bottle August 11 and 25, Kingston Grey Horse 31, Croydon Cartoon September 8, Wimbledon Leather Bottle 13 and 28.

AND THE GENERALS RAN FOREVER
play Brentford Red Lion August 12, Brixton Clubhouse 17.

KICK
play Brentford Red Lion August 8, Walthamstow Royal Standard 31.
They have a seven-track demo available priced £3 from: DJ Garner, 1 Highclere Road, New Malden, Surrey KT3 3HJ.

SABRE
play Wendover Memorial Hall August 10, High Wycombe Flint Cottage 31, Flackwell Heath Heath's Wine Bar September 2, Oxford Dolly 4, Dunstable Wheatsheaf 10, Aylesbury Civic Centre 21, Bedford Angel 28.

BLACKENED
play Brierley Hill Rock Tavern September 9 and October 21.

BAD SAMARITANS
play Sunderland Kasbah August 12, Dumfries White Hart 19, Lancaster Boars Head 25, Preston Kings Arms 26, Barrow Edisons Cellar Bar 27, South Shields WR's 29.

WILD ANGEL
play Melksham Bear Hotel August 23, Southampton Canute 25, Bournemouth Benedicts September 10.

KONKRETE GERBIL
play Walthamstow Royal Standard August 13.

PROPHECY
a Power Metal band, seek gigs. Call (0922) 408069.

HEAD IN THE HEAVENS
play Chelmsford Y Club August 9, Milton Keynes Rayzells 13.

CARRERA
play Wakefield Poste Haste August 23, York Coner House 25, Bradford Mr Cappers 26, Burnley Carlton 29, Leeds Commercial 30.

ROADHOUSE
play Birkenhead Stairways August 11, Bournemouth Benedicts 13, London Marquee 16 (with Poison).

KAOS
play Cardiff Bristol Hôtel August 18.

GUNFIRE DANCE
play Mansfield Rock Shop August 9, London Marquee 11, Swansea Koolers 16, Cleethorpes Jezebels 31.

NOTTINGHAM RITZY
has begun a Saturday Afternoon Rock Session, running from 12-4pm. Admission is 50p.

FELONY
play Tamworth Arts Centre August 12, Brentford Red Lion 15, Southend Esplanade 20, Fulham Swan 23, Birmingham Edwards 27, Swindon Monkey Club 29, Hastings Carlisle 31.

SUDBURY BROADWAY NIGHTLIFE
hosts a rock night with DJ and live bands on Wednesdays 8pm-1am.

■ ***ATTILA***
release their debut album 'Triad', through Dem Illegal this month. It's available priced £7.20 (CD)/£4.50 (LP) from: Phil Watkins, 7 St James Court, Wood Street, Royal Tunbridge Wells, Kent TN1 2QS.

■ **INTIMATE SARCASM**
a Fareham Power Metal band seek Maiden/Metallica-influenced bassist and vocalist. Call Lee on (0329) 46838.

■ **MAD COW DISEASE**
have a three-track EP available. For full details call Thrax The Herdsman on (0202) 823052.

■ **SOOTHSAYER**
a blues rock band seek drummer. Gigs waiting. Call Kenny on 041-887 0911 or Mags on 041-884 2425.

■ **GUITARIST AND DRUMMER REQUIRED**
by Stones/Hanoi/Black Crowes-influenced band. Contact: Lee, 20 Karen Way, Great Sutton, South Wirral L66 4LL.

■ **THE DIONYSUS BAND**
have a six-track demo available priced $5 from: PO Box 8465, Reading, PA 19603, USA.

■ **SWALLOW THIS**
require Davy Vain/Mike Patton-influenced vocalist, long haired and enthusiastic. Aged 16-18. Call 061-789 2080.

■ **VOCALIST REQUIRED**
25 or over with experience. Studio work only until deal. Swindon area. Send pic/demo/bio to: Keith, Homebase Studios, 16 Morrison Street, Swindon, Wiltshire SN2 2HE.

■ **MANAGEMENT SEEKS BANDS**
AOR/Metal, South Wales based. Call Ian on (0495) 291167.

■ **VOCALIST REQUIRED**
by Bolton HR band. Call Dave on 061-764 6896.

■ ***THE HAND***
issue two of the newsletter of the Hellion International Fan Club is now available. Send an SAE to: John Tucker, 16 Camerton Road, Greenbank, Bristol BS5 6HN.

■ ***COOL HAND LUKE***
seek Pussycat/Hanoi/Stooges-influenced drummer. Call 081-888 7389.

■ **SARCOMA**
require 'versatile, confident' guitarist. Demo/management/gigs waiting. Call Jay on (0935) 27989.

■ **GANGLAND MANAGEMENT**
wish to contact the bands Trashed and Mai Rouge. Contact: 4 Locke Gardens, Langley, Slough SL3 7BE.

■ **SWEET TEAZE**
have recruited drummer Vikki Wine.

■ ***FRIGHTENED CHAOS***
fanzine issue 20 is due this Autumn and will feature St Vitus, Angelwitch etc. For information contact: 2 Livia Court, Apt 3-D, Baltimore, Maryland 21237, USA.

■ **YOUNG THRASH BAND**
seek cheap rehearsal space in South Humberside. Contact: Malcolm Norris, 3 Ferry Road, Barrow On Humber, South Humberside, or call (0652) 32892.

■ **RADIO LONDON 101.2FM**
begins a Friday and Saturday night rock show 5-7pm, starting August 10.

■ **VICIOUS AFFAIR**
Portsmouth-based rock band seek Tesla/Dokken-influenced bassist. Call (0705) 819939.

■ **END OF CITY**
have a Hardcore demo available priced £2.50 from: John Fowlis, 4 South Oxford Street, Edinburgh EH8 9QF.

■ **HM GEAR**
seek bands interested in appearing on a compilation tape, also demo distribution. For details call (0494) 771759.

■ **CYANIDE DOLLS**
formerly Pink Ginn, seek Black Crowes/Alarm-influenced bassist and keyboardist. Call Gaff on 091-389 2113.

■ **CUSTARD**
seek bassist to complete line-up. 'having a laugh more important than ability'. Influences Noise/Hardcore. Call Steve on (0375) 379639 (after 6pm).

■ **GUITARIST, BASSIST AND DRUMMER REQUIRED**
by Glam/Sleaze influenced vocalist. South Wales area. Call Keli (0222) 223111 (ext. 3422).

■ **WORLD GONE CRAZY**
have a three-track demo available priced £3 from: Gavin Metcalfe, 38 Hedgerley, Chinnor, Oxon OX9 4TN.

The big page full of itsy-bitsy stories. Write to: Jon Hotten, Shrapnel, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Inclusion is free, but it's first come, first served – so please give as much warning as possible!

KONCERTZ

RED HOT CHILI PEPPERS, EXODUS
Kaiser Center, Oakland

Exodus

Red Hot Chili Peppers

CONGRATULATIONS TO whoever was responsible for this bill. About time we all started to see through the stifling blow that is categorisation. With Chili fans probably experiencing Exodus-style real steely Thrash for the first time, the hammerblow took a large portion of them out with vicious and serious intentions. It was a burst that none of the 8,000 sold-out crowd could've expected.

Exodus' 'H-team' of Holt and Hunolt were crissing and crossing, Rob McKillop looked happier and more involved than he has for years, and John Tempesta was warming the stool like a veteran. Meanwhile, Zetro was taking a more stationary, commanding role as opposed to his usual lunatic lunges – and the problem really started right there. I'm a big fan of Zet, yet he just never looked as though he got into it tonight. Maybe it was start-of-tour rust, maybe he wasn't feeling well, but whatever it was, Zetro wasn't his usual self.

A lot of 'Impact Is Imminent' material was aired, and as the set went on fatigue seemed to creep slowly in. Hunolt, however, was in absolutely manic form, a supercharged firecracker looping all over the place, whilst Holt took a slightly more laid back yet just as effective role. This really is an excellent guitar team.

Yet even they couldn't stop the set from sliding into mere competence. Standouts included 'AWOL', 'Lunatic Parade' and a superb buzzsaw version of 'Brain Dead', but tonight was a rusty Exodus that will no doubt get much much sharper. By the time they hit Europe with Vio-lence in support, you'll no doubt see the fat-trimmed version.

For a small moment I contemplated attempting notes during the Chilis' set, but realising that 8,000 dancing bodies could shove my pen back into my chest, I opted instead just to get carried away on the euphoric wave that is the Red Hot Chili Peppers live.

Note this: everyone here, including the healthy amount of Exo-fans, loved the Peppers. Flea was the total gravitation point, a buzz-ball of muscle-taut energies whizzing and whirring, a clockwork toy out of all control, a screwed up, twisted out little demon. He handles his bass with more love, care and knowledge than most men do their dicks.

Keidis is a master performance artist, a character that's whacked out yet frighteningly on top of things. He makes these Eastern European athletes look like paraplegics as he cartwheels, jumps, twists and crawls like one sizzled-up, serious psychiatric job. Frusciante looks like he always was a Pepper, and at heart this is obviously a tried and tested fact. He bopped and swayed around, picking that thing like it was a weapon.

And if they could all hit the drums as hard as Smith...

'Fight Like A Brave', 'Higher Ground', 'Party On Your Pussy', a lounge-music, nearly-acoustic snippet of 'Anarchy In The UK' (Flea on soulful vocals), the bops and tunes churned out of this fun(k) machine faster than the body could dance to. Or the head could bang with.

It's like this: if you haven't hit on the Chili Peppers by now, you must indeed be one sorry, soulless twerp.

They're what sweaty Summer nights should be; stuffed full of rock hard, sweaty fu(n)king...

STEFFAN CHIRAZI

FLEA gets it out for the girls...

Pic Mark Leialoha

The Kerrang! Koncertz Kardiak Kwota – we tap in to the heart of Metal!

ALIVE AND SKREAMING

GROPING NURSES

STABLE

DANGER LIST

DEAD

Hotter than hell

SACRED REICH: frighteningly intense

Pic Mark Leialoha

Slam in San Fran!

SACRED REICH, OBITUARY, FORCED ENTRY
The Stone, San Francisco

FOR A good 20 minutes, I was totally convinced. I had seen it. The newest and brightest light Thrash has offered for a long time. Forced Entry had a tension, a grinding staccato power base that was elevating them to the dizzys. Forced Entry were fuel-injected, ready to run without any sign of ever running out, a three-piece core of root aggressions. Then the bulb went dim, the gas ran low and Forced Entry were slowly but surely becoming above average and competent before the latter finally took its toll and became the standard.

What had seemed like a new and diverse angle of Speedcore to slow grind had implanted itself as the set formula, and whilst I know we'll be hearing a lot more of Forced Entry, they could do with a few more songs and a wider scope when writing.

Obituary may have been a bit loose here and there, but I remain convinced. 110 per cent. Of the 'Earache' sound, Obituary wandered into some intense and gloomy passages, creating immovable walls of aural gore. Simple, lonely riffs linked together slow Mosh parts, and the whole Obituary picture was a crushingly deathly one.

Unable to decipher any of the song titles, due to a full-on toilet-gravelled vocalist, it was nonetheless clear that Obituary are successful and energetic students of the whole grindcore sound. The singer wandered to the stage wings frequently and joined the head-flinging crowd, whilst James Murphy and Co took musical charge with some mighty powersurges. Obituary were every bit as promising as their monicker suggested, and once they've tightened up the loose screws, this will be one mighty and doomy statement.

As Sacred Reich's train rolled out of the station it was moving a touch slowly. The first night of any tour makes this no more than an inevitability, yet it is this very fact that can separate the attitude of the good and diligent from the bad and ugly. Can they pull the sucker off, or do they just accept opening night rust and be done with it?

In Sacred's case, led by the ball of energy that is Phil Rind, it was a case of sliding up the power and kicking into a frighteningly intense flow. 30 minutes after taking the stage, Sacred Reich had warmed up enough to grab the thing, stuff it in their back pocket and quite simply win the day.

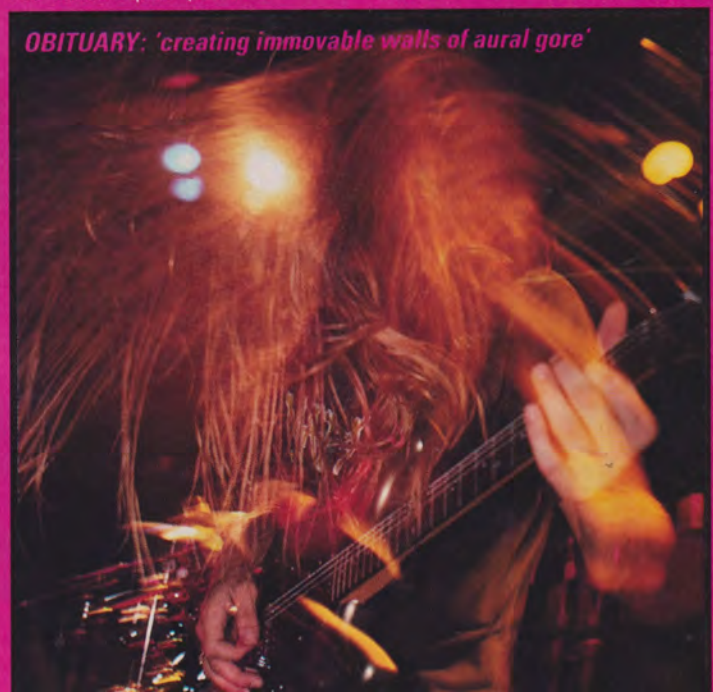
Rind is a refreshing frontperson. He addressed his audience with matters that count (a short speech on the evils of apartheid introducing 'State Of Emergency') and it was here that Reich started to roll with full roar, steamballing into 'Ignorance' with its Metal/punk fuse burning quickly.

Obviously, Sacred Reich are a band who have real aspirations, and who put in real work with real hours to achieve them. They don't rest on laurels of speed and power, and are a band on the up, adding slivers of diversity to their intense sound. A cover of Bad Brains' 'Rock For Light' knocked the wind out a touch, when roughly only six people had any concept of what Bad Brains are, let alone the song.

Their cover of 'Freebird' went into 'Death Squad' (there's a combo) and suddenly things took on a whole different dimension as the energies changed and the boards really took some strain. Two Sabbath encores ('War Pigs' and 'Sweet Leaf') were well received, and Reich went out on a strong note with 'Surf Nicaragua'.

This whole 'American Way' project looks set to be the next foundation for a highly successful and innovative career. And once Sacred Reich are hitting 'full-steam ahead' from the first minute, let's just hope it doesn't scare some 'bigger' bands from giving them the major support slot they so richly deserve.

STEFFAN CHIRAZI



OBITUARY: 'creating immovable walls of aural gore'

Wind problem

LEATHERFACE
New Pegasus, Newington Green

IN THE days when just occasionally I think I've heard one too many unstructured Thrash/Death/Speed bands growling out the same old racket, Leatherface make something of a pleasant change.

Gravel chinned and stubble voiced – or is it the other way round? – Frankie Stubbs brings the lads back to town for their first gig as a three-piece, and f**king hell are they ever on form.

As I've mentioned before, the stage in this place is about as wide as a mute's vocabulary, but that doesn't stop the band leaping around like their trousers are on fire, and then sweating enough to douse the flames. Leatherface take the phrase 'angry young men' to its limits and then push it further.

The magnificent single track 'Razor Blades And Aspirin' cuts through the heaving mass at the front of the stage and sends a shiver down their collected spines. Even a maniac version of Elton John's 'Candle In The Wind' doesn't sound misplaced with the rest of the set.

Tonight there were no intros to the songs apart from the occasional 'One, two, three, four!' No quarter given and none asked. I was a 'Peasant In Paradise'.

MÖRAT

COUNTY LINE
The Centre, Bognor Regis

BOGNOR REGIS is not exactly the rock 'n' roll capital of Britain. But through the silence of this aged seaside drudgery comes the distant thunder of a thumping rhythm section and a crying Les Paul, and out come the freaks for a whiskey-soaked hoe down with those finest Kentucky gentlemen all the way from, erm, Portsmouth.

Whilst the boys make straight Heavy Metal boogie look dead simple and could probably reel off most of these three-chord tricks blindfolded, hands tied and up to their necks in cold sick, the band house musicians of a talented and highly versatile calibre. Vocalist and general Joe Elliott deadringer Gary O'Donnell serves as an agile and enthusiastic ringleader, Van Norris' spit and sawdust drumming also scores highly, as do the prankster antics of guitarist Mark Sheridan, whose Angus Young fantasies come true courtesy of a radio mic and an effective and jokey crowd walkabout.

One major criticism would be the earache level of the guitarwork, whose chainsaw tones do not always suit the easy going atmosphere. Not for the sober or fainthearted, County Line really do kick some serious bottom.

COLIN REED

HURRICANE (Kelly Hansen): not material boys

HURRICANE
The Palace, Hollywood

HURRICANE ARE one of those bands that seem to have all the pieces *sans* one. They've got a good singer/frontman in Kelly Hansen, they've got a solid drummer in Jay Schellen, they've got a fairly well known (last) name in bassist Tony Cavazo, and they've got a *bona fide* guitar hero in Doug Aldrich. But what they haven't done is come up with the songs to match.

It's not that 'On To You', 'Reign Of Love' and the rest of the songs that got an airing tonight are bad, it's just after two albums and an EP, Hurricane still don't have the material to put together a consistently strong set list. Add the fact that the band aren't exactly the most visual around, and you've got a small problem. And that small problem becomes magnified on a night like tonight.

Hurricane are the kind of band I want so much to like. There's strong musicianship throughout the line-up, but no real spark. The songs show potential, but don't quite make it. Same with the live show; everything seems to point to some real fireworks on stage, but again, it doesn't really happen, except for one thing – the man handling the six-string chores.

Watching and listening to guitarist and band newcomer Aldrich is the highlight of the night. The blond axeman has it all – great chops, great presence on stage and the ability to inject some much needed excitement into the proceedings.

Seeing Aldrich tonight makes it quite clear why everybody from Dio to House Of Lords has attempted to persuade him to cast his lot with their outfits. Whether Aldrich has made the right move in joining Hurricane remains to be seen, but there's no doubt that he's destined to make a musical mark.

While songs such as 'Next To You' and 'Dance Little Sister', from the disappointing 'Slave To The Thrill album, have more life and vigour here than on vinyl, there's no disguising the fact that 'Reign Of Love' is the only real song from that record. Because tonight is a date in support of 'Slave...', we're subjected to more than a handful of offerings from said opus. And because of that, a bit of boredom became my companion.

Hurricane live is much like Hurricane on record: you go expecting more, and know that the band are capable of delivering it, but for whatever reasons they never quite manage it.

BRIAN BRANDES BRINKERHOFF

SILENT SCREAM, MANIACAL GENOCIDE, SARCASTIC
Country Club, Reseda, Los Angeles

20 MINUTES into Sarcastic's set and the first serious ruck of the evening is fiercely underway. LA's infamous street-thug mentality, it would seem, is not confined merely to the streets. A fair portion of tonight's 1000-strong crowd (most here to see headliners Sacred Reich) seem intent on punching each other out (thank f**k this was a non-alcohol show!) and the security appear most pleased with the opportunity to meet senseless violence with more senseless violence.

"It's normal here," shrugs Mike, the show's promoter. "It's LA Thrash. Don't you have fights in England?"

Even with the fists flying, local youngsters Sarcastic carried on regardless. And, despite their youth, they were as tight, well-rehearsed and precise as you'd expect from an American act. Their blend of rabid Hardcore verged on Death Metal – even to the extent of covering Sepultura's 'Inner Self' – and original compositions such as 'The Power' and 'Pressures Of Death' were competent enough, but kinda got a little boring after a while.

Despite the naff name, Maniacal Genocide were rather good. Their no-compromise Thrash (ranging from the manic throwaway Hardcore of 'That Pissed Me Off' to more standard Metal patterns like 'Caught In The Focus' or 'Too Late For Apologies') was, again, hardly original, but delivered with a verve and experience that was sorely lacking in the other two acts, their frontman possessing just the right balance of LA cockiness and street-cred Thrash raps.

Sadly their set was stopped halfway through when the biggest fight of the evening broke out, order only being restored by the threat of Scared Reich not appearing.

Silent Scream, like their two predecessors, were paying a substantial amount of money for the privilege of supporting Sacred Reich in LA's appalling 'pay to play' policy. And, to be honest, between their fine set of LA perms and the singer's annoying habit of introducing each song in a rather silly growl that I certainly hope he wasn't born with, I'm not sure it was money well spent.

Indeed, none of the three acts were any better or worse than their UK counterparts and, if they were representative of the current LA Thrash scene, then labels would do well to look elsewhere for fresh new talent.

PAUL MILLER

Beez in the bonnet

Pic Joe Giron

SLEEZE BEEZ (Andrew Elt): identity crisis

AWOL
Marquee, London

THERE COMES a point where nipples cease to be erotic and take on almost nuclear proportions. I'm sorry, really sorry, but my lasting impression of AWOL is Max Perry's nipples. They really do deserve their own Australian soap opera. A cheap Japanese sci-fi feature at the very least. What they don't deserve is this support to the brain-dead Saxon buffalo.

AWOL provide a staple diet of soft-rock and stretch marks. There's an almost cute fascination with the likes of Berlin and Romeo's Daughter in the air – without the barbs of the former or the poise of the latter. In short, AWOL are compromise.

Against the backdrop of Saxon's bulging drumkit and wall-to-wall amplification, AWOL skip through several mainstream pop/rock things that include serious boy musos and an obvious affection for the Yankee dollar. But Max Perry – squeezed into black everything – grins like Doro Pesch and slaps a few outstretched hands. No worries.

Her greatest crime is not being a casualty. Her vocals don't evoke much in the way of hurt or anger, defiance or vengeance, but they follow the dots to create a picture of reassuring familiarity. Nothing dark or particularly dangerous. Even a self-financed single – 'If Only' – fails to break up the set in a way that sure-fire hit singles usually do.

Ultimately AWOL have talent by the truckload but no material beyond the mid-paced bulk formula. Unless they're exceptionally well-connected it's not a formula that is going to endear them to the masses. Rock, when forgettable, has missed the point completely. ***CHRIS WATTS***

SLEEZE BEEZ
Whiskey A-Go-Go, Hollywood

SLEEZE BEEZ vocalist Andrew Elt is working up quite a sweat tonight. With the temperature outside still hovering somewhere between too f**king hot and hot as hell, it's really no surprise. But he is having serious trouble getting any payoff for his hard work, as the end of each song is greeted by a huge wave of indifference.

There are probably two reasons for this. First, since this show is taking place on Hollywood's famed Sunset Strip, most of the respectably-sized crowd is composed of either fellow musicians who are too 'cool' to show any emotion, or record company stiffs who by nature don't clap. Second, and probably the main reason, Sleeze Beez are just not that good.

Oh sure, their debut 'Screwed, Blued And Tattooed' is a competent slab of cowboy boot Metal, but I really have better ways to spend my evenings than watching competent bands play average gigs. Songs like the title track and 'Heroes Die Young' could have come from any number of similar bands with their generic hooks.

Although Elt does a capable job up front, his stage persona is too much of a rip-off of Faith No More's Mike Patton, from the moves all the way down to the long straight hair and bicycle shorts.

Lead guitarist Chriz Van Jaarsveld does a capable job with his axe, as does rhythm man Don Van Spall and the Beez' rhythm team of bassist Ed Jongsma and drummer/main songwriter Jan Koster.

Considering the Beez are from Holland, you wouldn't really expect lyrical subtlety to be their strong point, and most of the songs and in-between raps *are* ridiculously sexist and crude. 'When The Brains Go To The Balls' is not really a bad song – derivative of AC/DC though it may be – but it's not even close to the killer song the band desperately need in their repertoire.

'Stranger Than Paradise' is as close to a killer as Sleeze Beez get. This tune, oddly enough, reminds me of 'Odyssey' era Yngwie Malmsteen, but otherwise could have been played by any band.

The main problem with Sleeze Beez is that they have yet to develop their own identity – but it's still early days.

Sleeze Beez are not without promise. They have it in them to turn competence into brilliance, but that will have to wait until their next batch of songs. ***JIM FILIAULT***

KILLERWATT

Pic Jerry Uwins

HARLEY' AND Wurlitzer grace the Gretsch display on Hohner's stand

Fair getting the hots

Grab your sweatband for the first half of JERRY UWINS' two part report on the British Music Fair ...

THE BRITISH Music Fair. If you want a virtual guarantee of a heatwave, set your diary by it. As far as I can recall, for every year but one in the last decade the BMF (and the other-named UK industry exhibitions that preceded it) has coincided with blistering weather.

This year was no exception. Olympia – like a giant greenhouse anyway – had all the subtlety of a stoked-up sauna, making visits to various exhibitors' air-conditioned sound booths more of a recuperative necessity than a search for musically 'hot' demos.

But if the venue itself verged on meltdown, the climate of new product releases – rock 'n' roll-wise at any rate – was decidedly temperate. Much of the gear on show had been launched – or at least trailered – at Frankfurt or June's Chicago NAMM Show, and though for the public there were plenty of opportunities for first-time hands-on, there were few product debuts.

Good, then, to see at least a couple of exhibitors injecting some pizzazz into their stands. **Washburn** ran a 'Pose '90' miming competition hourly during the public days, with guitars as prizes for the best or most outrageous efforts. In fact all participants got something, even if it was only a barrage of sponges in the gob from provoked onlookers!

Hohner came over all nostalgic, using a Harley Davidson and working Wurlitzer juke-box to front the first UK display of the relaunched Gretsch guitar range, due to be stocked in 40 or so UK stores – and a Harley was also used by **Beyerdynamic** as the centrepiece for their stand: *'Keep the motor running/Head out on the highway/Looking for adventure/Or whatever comes my way...'*

ONE OF the first things to come my way was the realisation that **Gibson**'s renewed success (particularly with Les Pauls) is being accompanied by a growing number of copies from other manufacturers.

Washburn were one of the first in recent times, and new lookalikes spotted at the fair included **Tanglewood**'s Pro Series Ninjas at £299, GTX Custom and Standard types around £250 from **Rose-Morris**, a gold-top Custom type from Hohner at £269, and a couple of Standard styles from **Fenix** including one with a figured ashball (curly maple substitute) top for £399.

Most impressive though, at least price-wise, was **FCN Music**'s new Maison range. Les Paul, SG, 335 and 175 lookalikes – all with set necks, and all looking amazingly good value at around £220/£230.

Another trend, in body profiling this time, is the growing popularity of the sucked-boiled-sweet look started by **Ibanez** with their Pro-Sabers. Hohner mirror this on their new £293 ST Lynx superstrat, so too do **Westone** in their Villain series which includes a very smart looking figured maple version in cherry sunburst at £519.

WESTONE, IN fact, had a relaunch across the board, coinciding with the line having been newly acquired for distribution by **Bluebridge Music**, who also handle **Ampeg** and **Crate** amps.

Starting under £200 for a three-pickup, whammied Spectrum 1, the Westone range spans a broad price band, going beyond the Villains to encompass a signature model such as the heel-less cutaway Trevor Rabin 1 at £749, and the Corsair Standard and two-octave neck Signature.

There are Westone basses too – Spectrums and Panteras from £199 to £699 – the strongest contender among which may be the twin humbuckered Spectrum five-string, at £349.

Mention of endorsees reminds me that **Strings & Things**, distributors of **Music Man** guitars whose Silhouette is wielded by the likes of Albert Lee, Steve Morse and Keith Richards, said that Eddie Van Halen is now endorsing Music Man and so they'll be developing a signature model for him.

Also from Stateside were new models in the HM-friendly **Hamer** range, now handled in the UK by **Zildjian Music**. The Chapparals, already encompassing an Elite model fitted with the 'infinite-feedback' Sustainiac pickup, are joined by an Elite 90 with humbucker/single/humbucker configuration and irridescent finishes at £1345; while Hamer's custom designs now include the Vintage S, essentially a superstrat with a highly figured maple (or alder) body matched to a single-piece birdseye maple neck, a reduced-size headstock that allegedly contributes to better clarity, and a hefty £1602 price tag.

Hamer custom finishes are rarely less than interesting, and top of my own poll was the marbled effect on the Steve Stevens Custom.

By and large, visitors looking for amps had a fairly thin time of it. **Fender** had their range there including the Bassman reissue, M80 carpet covered stack and the new preset-sound H.O.T., R.A.D. and J.A.M. combos; **Hornby Skewes** launched and demo'd the newly acquired **Hughes & Kettner** range; Ampeg and Crate were put through their paces by **Bluesbridge Music**; **Rose-Morris** had a wall of **Vox** Vigilantes now including a 100W bass combo (£315) with five-band graphic and compression; and various new practice amps – like **Rosetti**'s Little Muscle and the Acrobat range from Fenix – put in an appearance. But backline was not flavour of the fair.

BROWNIE POINTS, then, to **Trace Elliot** for having something genuinely new, and possibly influential – their TA series acoustic guitar combos.

These amps, poised to set a trend in combo design, owe their unusual 'electric shaver' shape to the positioning, for wide dispersal characteristics, of 5" speakers above and below the mid-sited control panels.

TRACE ELLIOT's new acoustic guitar combo (not actual size)

The mono 100W TA100 versions – with or without reverb – use four speakers, the 2x100W stereo TA200S carries a total of eight, four above and four below the control panel. Whichever, the amps aren't short on features. 16-mode digital reverb, chorus on the three-channel TA200S (the mono versions are twin channel), master five-band graphic plus twin-band channel EQ, phase reversal, and a notch filter for feedback prevention.

These combos ooze quality and come across as enormously versatile. If there is a criticism – and this is pretty subjective – it's that the top-end response, due possibly to the semi hi-fi nature of the speakers, can sound over-insistent, and a touchy *zizzy* if pushed. Of course top-end can be tailored down, but there's the attendant risk of losing some presence on the bottom strings.

The TA Series, set to make a full-frontal attack on the predominant position held by PA systems for serious electro-acoustic performers, should start hitting the shops in the next month or so.

Prices line up as £650 for the reverb-less TA100, £799 for the TA100R, £1399 for the TA200S.

Part two next week...

KLASSIFIEDS

PERSONAL

LONELY male into all metal requires female friends from anywhere 25+. Looks unimportant, but photo appreciated. Box No K2402

FEMALE BIKER 18 seeks m/f bike owner/pillion for bike events, gigs, friendship, laughs. Midlands. Box No K2403

MALE 22, biker 5'6" tall into most HM/HR, seeks attractive **SLIM** female for good times/relationship. Northants, Oxon, Berks area. Box No K2404

FEMALE 20 moving to Bournemouth seeks friends for gigs, pubs, etc. Box No K2405

FEMALE rocker seeks m/f friends with similar interests for gigs, pubs, socialising etc, Midlands area. Box No K2406

JOJO I can't believe it's over. If we'd talked maybe we'd still be together. I'll do **ANYTHING** to stay with you. If you can, give me another chance. **LOVE MARK**

TALL guy into music, beers, laughs. Join me for Donington – maybe we'll find all three! London. Box No K2407

LONELY SHY FEMALE 17 seeks male to write or meet into all glam music. Interested A.L.A. photo if possible, Cornwall area. Box No K2408

MUSIC MAD? Female (20) into most HM/HR seeks M/F mates in East Anglia or London area (pref 18+). Box No K2409

BRITNEY MB 143 Vixen

AGEING ROCKER MALE 40 seeks female similar age to head band and drink beer with, looks, size, status unimportant but must be **MAD**. Merseyside area. Box No K2411

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ESTELLE O. Happy birthday for 16/7/90, love Shane L, S Wales

FEMALE 20 seeks friends Glasgow area for pubs, gigs etc. Box No K2412

BUTTON I love you forever. **TOY BOY**

FEMALE 20 seeks Bret Michaels, JBJ lookalikes for gigs, clubs, etc. Man'cr area. Photo appreciated. Box No K2413

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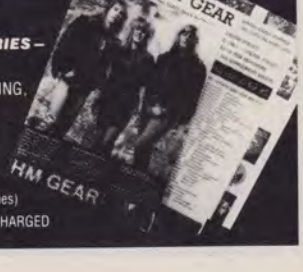

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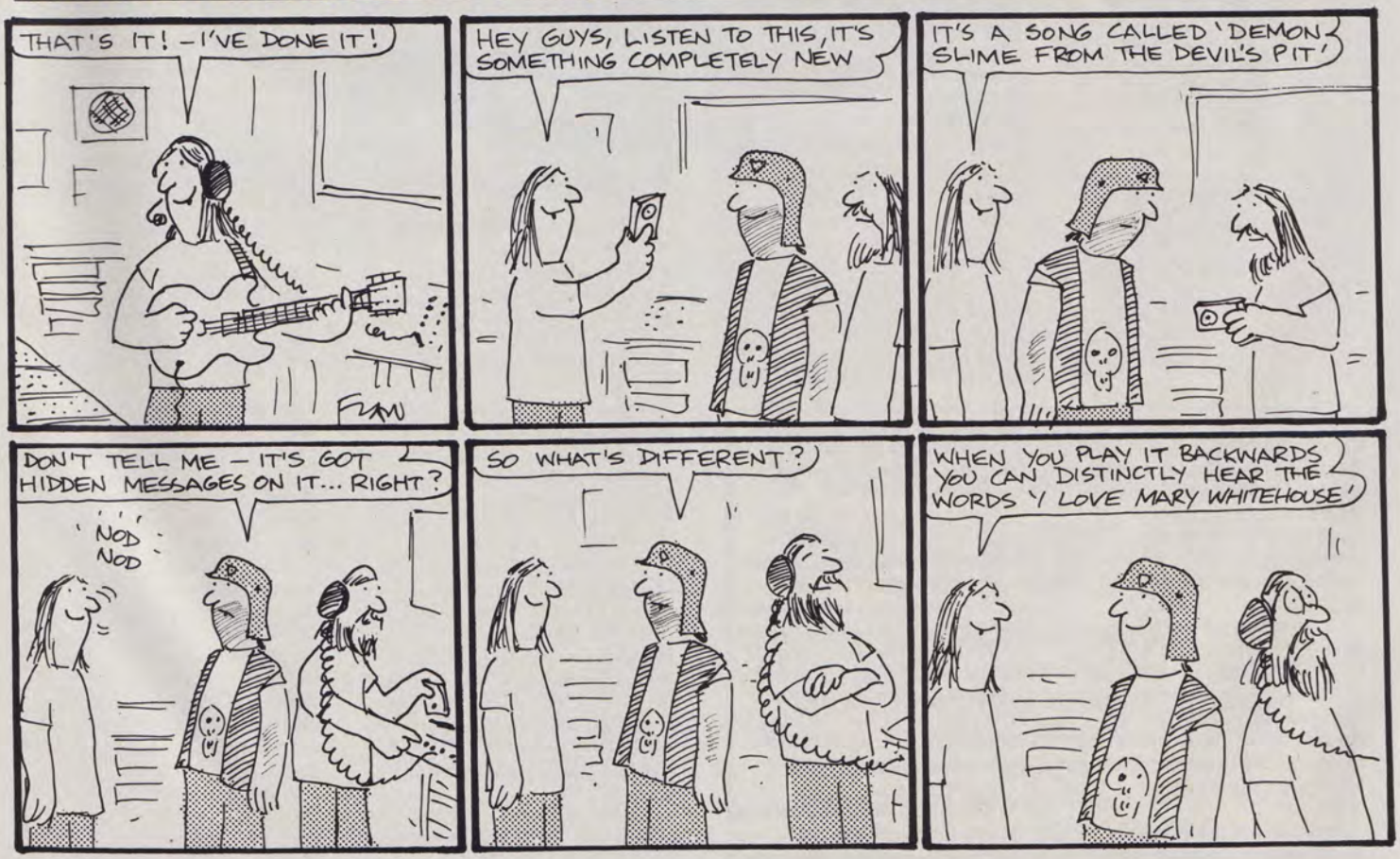

VIEW FROM THE BAR

Pic Nick Charles/Photofeatures

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

■ *ALRIGHT, GIRLS... eeeeasy! That's right, we here at 'Bar HQ are, as ever, pleased and proud (even ploughed and praised) to bring you... some naked men (maybe) in towels.*

And not just any naked men (maybe) in towels – but the band who are to Heavy Metal fans everywhere what ***New Dicks On The Block*** *are to nancy boys everywhere – that's right, we mean (keep yer knickers on, girls)...* ***WARRANT****!*

Alright, to most of you boozers, this may look like a bunch of touched-up towel-heads making tits of themselves. And... most of you would be right! Ha! Which is why this is beyond a shadow of a chest hair, this week's ***Earth Shattering Shot That Practically (Not Quite We Think) Defies Description****!*

■ IT WAS a night the likes of which we only get here at 'Bar HQ every once in a while. A strange mist had descended upon the **Luvverly Golden Optics** choking up the Death-Deck (previously cranked to a scalp-tearing 111) and causing **Jon 'Housewives Choice' Hotten** to exclaim: "Whass all dat den?"

"Well, Cheeky Jon," replied **Sir Geoffrey Of Bartonia** (aka The Man With No Shame, aka He Who Signs The Cheques, aka The Boss, aka Lord Bog Almighty Hisself!), "If you look very carefully you'll see that ain't no ordinary fog falling from our shoulders like **Lemmy**'s dandruff.

"Oh, no. That there's what they call *ectoplasm!* There's plenty of it, too! I'd say we're in for a visitation of some kind..."

And lo, before too long – well, about the time it took to pick a trembling **Dave 'Laughing Boy' Reynolds** up off the floor and lash a clearly overexcited **El Rose** to the Fax machine (or FACTS machine as we say in the trade) – anyway, before you could say 'before you could say' a shape began to form in the mist...

"It's a guitar, isn't it?" mumbled **Mick Wall**, in town on a flying visit to the pub across the road.

The rest of us gasped out loud! Not because he was right, the cloud really was taking the shape of a guitar, but because the old fella could still ackshully recognise one!

And then we gasped again! For lo, a figure also began to take shape behind the misty guitar, from which a voice like thunder emanated around the room...

"GREETINGS EARTH-BOOZERS. I AM A BEING FROM A DIMENSION BEYOND COMPREHENSION AND I AM HERE TO SHARE A BEER. DO I MAKE MYSELF CLEAR?"

"You certainly do," spluttered **Krusher**, banging his double-barrelled pint pot down on the table. "If you're buying, mine's a large one!"

" 'Ang on a minute! 'Oo are you?" chirped up **Skarlet The Dimple Brained Harlot**, always willing to meet new people from another dimension and engage in a frank exchange of views. Even a Tom, Dick or Harry exchange of views.

"WHO AM I? WHO AM I? WHY, IT'S ME! CAN'T YOU SEE? THE STAR OF THE GUITAR! A BEING FROM ON HIGH! THE ONE THEY CALL..."

"**Steve Vai**!" cried **Neil Jeffries**. "I knew it! How are ya, Stevie, baby? Still chompin' yer fangs for **David Coverdale** in **Whitesnake**, are ya?"

"ENOUGH!" the Being From Another Dimension cried. "IF YOU'RE GOING TO START ASKING ME LEADING QUESTIONS THEN I'M OFF FOR A DRINK WITH JUPITER OR MARS OR ONE OF MY OTHER MATES (WHO ARE ALSO BEINGS FROM A DIMENSION BEYOND COMPREHENSION!)"

"Oh, all right, if you don't wanna talk about it, forget it," muttered Nelly, turning away.

"WELL, ALL I WILL SAY IS DAVID MIGHT BE TAKING A BREAK, AND, UM... I MIGHT BE DOING SOME SOLO GIGS, ER, IF THE PLANETS ARE RIGHT AND, AH, DAVID DOESN'T BOOT ME OUT OF THE BAND FIRST... AND, ER... WAIT! COME BACK! I HAVEN'T EVEN GOT ONTO MY THEORY OF THE UNIVERSE IN TERMS OF HOW MANY TRACKS YOU CAN GET ONTO ONE CD YET!

"AND... AND... I'LL SHOW YOU SOME FUNNY HAND SIGNALS... AND... ER..."

God, don't these Beings From A Dimension Beyond Comprehension get on your tits after a while, boozers?

For the real FACTS behind the current Whitesnake/Steve Vai malaise, see our next mind-altering item...

■ BRIEFLY, THE latest betting in the Whitesnake sweepstakes is as follows...

– Steve Vai to quit Whitesnake before Donington: 25/1.
– Steve Vai to quit Whitesnake after Donington: 2/1 favourite!
– David Coverdale to quit Whitesnake after Donington: 100/1 outsider (but you never know).
– Whitesnake to quit Whitesnake after Donington: 10/1 (it's happened before, think about it).

And as for Vai's replacement (assuming Whitesnake do stay together in some shape or form), the betting runs as follows...

– **John Sykes**: 100/1
– **Micky Moody**: 1000/1
– **Bernie Marsden**: HA-HA-HA/1
– **Vivian Campbell**: PISSOFF/1
– **Jimmy Page**: ZOSO/1
– **Graham Russell**: HOOZAT?/1

Rank outsiders: **Ritchie Blackmore**, **Marino** and **Xavier Russell**...

■ TALKING OF guitarists – which we were for a change – there wuz a few of 'em in town for **Jeff Beck's Guitar Shop**'s brace of **Hammy O** shows last week. Over the two nights up popped one **Dave Muststayin** of **Megadeth**, (who was let out for the night to do a spot of *après* show road racin' with his fellow hot rod freak Mr Beck), **Neil Murray** (whose guitar only has four strings, FACT fans), **Mel Galley** and (scribbling frantic must-try-that notes) **Gary Moore**...

■ AND NOW on with the rest of this week's filthy flea-ridden freak-filled FACTS...

Most glamorous trip of the week was undertaken by that happy-go-lucky young thing Cheeky **Jon Hotten**, who found himself on a one-way ticket to **Eldorado** – or in this case **Southend** – with possibly one of the most famous bands in rock 'n' roll history (That is what you said, isn't it, Jon?), **Walk On Fire**!

Whaddaya mean, 'Never 'eard of 'em!'? Well, neither had Jon, ackshully, heh-heh-heh! That is, not until the band whisked him off

Pic Annamaria Disanto/Photofeatures

■ *A VFTB Public Stealth Warning for potential* ***Slaughter*** *fans everywhere. Beware! The 'sweet young (?) thing you see in the shot before you was once, in FACT, an even sweeter and even younger thing. That is, until The Night She Went To Her First Slaughter Concert!*

You've heard, no doubt, of the Slaughter song, ***'Up All Night, Sleep All Day'****? Well this, boozers, is what happens when you do... HARGH! HARGH! HARGH!*

to their hideaway up amongst the greasy chip shops, genuine artificial castles, plastic palm trees, Peter Pan's World Of Adventures, and a pub called the **Esplanade** which – according to Jonny Boy – looked like a Genuine Converted Transport Café.

"Cor, it wuz luvverly," cooed Jon when he returned the next day. "What with the sun and the sea and the candy floss and the kicking ass with a Genuine Bunch Of NIce Geezers Just Out To Have A Rockin' Good Time, I swear. It was just like LA!"

■ SPEAKING OF having trouble communicating *(Were we? – 'Bar Ed.)*, raise yer glasses if you were fortunate enough to catch **Rob Halford**'s performance in the witness box on Channel 4's breakfast telly, at the trial in America over the two dingbats who offed themselves after allegedly being 'told' to do so by a backwards message on a track off **Judas Priest**'s **'Stained Class'** album.

For those of you who weren't out of bed and straight into the telly early enough that day, you missed a classic!

Dressed in sober grey jacket, Rob was hardly recognisable until, in an inspired attempt to explain that the sound some dumbkoff heard when he played the track in question backwards – JP's cover of **Spooky Tooth**'s **'Better By You, Better Than Me'** – he cleared his throat to sing a couple of lines...

Good sport that he is, Rob leaned into the mike and gave the courtroom a quick blast. And guess what?

The microphone damn near blew out! We kid you friggin' not! It's a FACT!

"It's always the same with these smalltime gigs," Rob explained afterwards while changing into "something more comfortable."

(Strange guy, that Rob... Fancy calling six-inch heeled jackboots and a chainmail leather bodice "comfortable".)

"You just can't get the right sort of equipment. Next time any of us appears in court we're definitely soundchecking first and we're flying in our own PA..."

■ WE END this week with our usual round of bottom-of-the-barrel brain-squeezers. Just to keep you goin' til next time... *heh-heh-heh!*

First, The Reason We Haven't Mentioned The **No Sweat** Lig at the **Marquee Café** This Week. Apart from **El 'I'm With The Band' Rose**, no one – not even **Krusher** – went!

Well, nobody famous, anyway. Not even **Joooooooe** from **Def Leppard**... (remember them?)

Second, the Reason Why We Never Mentioned The Official Opening Of The New Rock Club At The **Limelight** In London.

Despite a brag that everybody from **Jeff Beck** to **Jon Bon Jovi** and **W Axl Rose** would be popping their glasses on the bar at some point during the evening, the only people that turned up who could remotely be called famous were **Luke Morley** and **'Arry Aitken** from **Thunder** and a handful of Ken-like **Crazyheads**.

Star-spangled it was not...

Now bog off...

HARGH! HARGH! HARGH!

■ *NO, WE haven't printed this one arse-over-tit. This is in FACT, none other than that well-known* (Well-short, as well – 'Bar Ed.) *showbusiness novelty act, the man they call* ***Russ Dwarf*** *of the* ***Killer Dios*** *(no relation, of course, to* ***Ronnie Dwarf Dio****), seen here doing what he does best – standing arse-over-tit with a bottle of beer cunningly disguised a a microphone welded to his nose.*

Fantastic, really, innit? And no jokes about little things amusing little minds...

Pic Alex Solca/Photofeatures

FREELANCE DESIGNER

Freelance designer needed to work on extra-special upcoming *Big K!* project. Apply in writing to Geoff Barton, Managing Editor, *Kerrang!*, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ or telephone 071-921 5900.

METAL CHARTZ

ALBUMS

1	1	FLESH AND BLOOD **Poison** (Capitol/Enigma)
2	2	GOODNIGHT LA **Magnum** (Polydor)
3	3	STILL GOT THE BLUES **Gary Moore** (Virgin)
4	15	THE WALL **Pink Floyd** (EMI)
5	4	LEATHER AND LACE **Various** (Dino)
6	5	THE REAL THING **Faith No More** (Slash/London)
7	7	BRIGADE **Heart** (Capitol)
8	–	IN THE HEART OF THE YOUNG **Winger** (Atlantic/East West)
9	8	PASSION AND WARFARE **Steve Vai** (Food For Thought)
10	12	SLAM **Dan Reed Network** (Mercury)
11	11	LIGHTS... CAMERA... REVOLUTION **Suicidal Tendencies** (Epic)
12	10	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
13	9	BACK STREET SYMPHONY **Thunder** (EMI)
14	16	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
15	–	EVERY MOTHER'S NIGHTMARE **Every Mother's Nightmare** (Arista)
16	14	HELL TO PAY **Jeff Healey Band** (Arista)
17	6	NAKED THUNDER **Ian Gillan** (Teldec/East West)
18	13	TATTOOED MILLIONAIRE **Bruce Dickinson** (EMI)
19	20	INTRODUCE YOURSELF **Faith No More** (Slash/London)
20	27	DELICATE SOUND OF THUNDER **Pink Floyd** (EMI)
21	24	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
22	18	PUMP **Aerosmith** (Geffen)
23	60	HITS OUT OF HELL **Meat Loaf** (Epic)
24	19	RECKLESS **Bryan Adams** (A&M)
25	31	BLACKOUT IN THE RED ROOM **Love/Hate** (CBS)
26	23	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
27	22	FUNK-O-METAL CARPET RIDE **Electric Boys** (Vertigo)
28	30	SOFT METAL **Various** (Stylus)
29	37	WISH YOU WERE HERE **Pink Floyd** (EMI)
30	33	NEW JERSEY **Bon Jovi** (Vertigo)
31	32	PERMANENT VACATION **Aerosmith** (Geffen)
32	34	A BIT OF WHAT YOU FANCY **Quireboys** (Parlophone)
33	17	TAKING ON THE WORLD **Gun** (A&M)
34	25	ELIMINATOR **ZZ Top** (Warner Bros)
35	42	OPEN UP AND SAY...AHH! **Poison** (Capitol)
36	26	MANIC NIRVANA **Robert Plant** (Es Paranza/EastWest)
37	28	TEN **Y&T** (Geffen)
38	29	SKID ROW **Skid Row** (Atlantic)
39	21	IMPACT IS IMMINENT **Exodus** (Capitol)
40	38	LED ZEPPELIN III **Led Zeppelin** (Atlantic)
41	63	SHAKE YOUR MONEY MAKER **Black Crowes** (Def American)
42	58	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
43	35	FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
44	49	DON'T PREY FOR ME **Little Angels** (Polydor)
45	36	THE EARTHQUAKE ALBUM **Various** (Life Aid Armenia)
46	44	TRASH **Alice Cooper** (Epic)
47	50	SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI)
48	45	10 FROM 6 **Bad Company** (Atlantic)
49	40	GN'R LIES **Guns N' Roses** (Geffen)
50	69	RADIO ONE **Jimi Hendrix** (Polydor)
51	41	STILETTO **Lita Ford** (RCA)
52	48	LIVE AFTER DEATH **Iron Maiden** (EMI)
53	54	REIGN IN THE BLOOD **Slayer** (London)
54	64	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
55	65	GREATEST HITS **Aerosmith** (CBS)
56	59	POWERSLAVE **Iron Maiden** (Fame/EMI)
57	66	DR FEELGOOD **Mötley Crüe** (Elektra)
58	re	WHITESNAKE 1987 **Whitesnake** (EMI)
59	re	RIDE THE LIGHTNING **Metallica** (Vertigo)
60	39	LOCK UP THE WOLVES **Dio** (Vertigo)
61	53	HOLY WATER **Bad Company** (Atco/East West)
62	56	LED ZEPPELIN II **Led Zeppelin** (Atlantic)
63	62	IRON MAIDEN **Iron Maiden** (Fame/EMI)
64	55	SOUTH OF HEAVEN **Slayer** (London)
65	68	THE SINGLES ALBUM **Jimi Hendrix** (Polydor)
66	61	BACK IN BLACK **AC/DC** (Atlantic)
67	–	SCHOOL OF HARD KNOCKS **Pat Travers** (Episode)
68	57	MASTER OF PUPPETS **Metallica** (Vertigo)
69	43	DANZIG II: LUCIFUGE **Danzig** (Def American)
70	46	SLIP OF THE TONGUE **Whitesnake** (EMI)
71	51	BAD REPUTATION **Dirty White Boy** (Polydor)
72	67	VIGIL IN A WILDERNESS OF MIRRORS **Fish** (EMI)
73	52	THE AMERICAN WAY **Sacred Reich** (Roadracer)
74	74	SEASONS END **Marillion** (EMI)
75	71	DAN REED NETWORK **Dan Reed Network** (Mercury)

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

READERS CHART

1	APPETITE FOR DESTRUCTION **Guns N' Roses**
2	KICKED AND KLAWED **Cats In Boots**
3	THE LAST COMMAND **W.A.S.P.**
4	DESERT ORCHID **Crazyhead**
5	PERMANENT VACATION **Aerosmith**
6	KEEPER OF THE SEVEN KEYS PART II **Helloween**
7	BACK IN BLACK **AC/DC**
8	NO REMORSE **Motörhead**
9	LIVE...IN THE RAW **W.A.S.P.**
10	GN'R LIES **Guns N' Roses**

The rockin' reader this week is CHRIS COATES from Northallerton, who has dedicated his life to the frantic furtherance of bands like GN'R and W.A.S.P. That's what we like, Chris, dedication....

AMERICAN HM

1	1	FLESH AND BLOOD **Poison** (Enigma/Capitol)
2	2	THE REAL THING **Faith No More** (Reprise)
3	4	DANZIG II: LUCIFUGE **Danzig** (Def American)
4	–	IN THE HEART OF THE YOUNG **Winger** (Atlantic)

Pic Lynn McAtee

WINGER: heart pumpin'!

5	5	IMPACT IS IMMINENT **Exodus** (Capitol)
6	3	PASSION AND WARFARE **Steve Vai** (Relativity)
7	6	LIGHTS... CAMERA... REVOLUTION... **Suicidal Tendencies** (Epic)
8	20	STICK IT TO YA **Slaughter** (Chrysalis)
9	10	AMERICAN WAY **Sacred Reich** (Enigma)
10	7	PUMP **Aerosmith** (Geffen)
11	8	DR FEELGOOD **Mötley Crüe** (Elektra)
12	9	LOCK UP THE WOLVES **Dio** (Reprise)
13	14	COCKED AND LOADED **LA Guns** (Polygram)
14	11	DAMN YANKEES **Damn Yankees** (Warner Bros)
15	15	BEG TO DIFFER **Prong** (Epic)
16	–	TEN COMMANDMENTS **Ozzy Osbourne** (Priority)
17	13	HERE COMES TROUBLE **Scatterbrain** (In-Effect)
18	16	TATTOOED MILLIONAIRE **Bruce Dickinson** (Columbia)
19	–	GUMBO MILLENIUM **24-7 Spyz** (In-Effect)
20	–	SCUMDOGS OF THE UNIVERSE **GWAR** (Metal Blade)

STAR CHOKE

PAUL TAYLOR (WINGER)

'MORE THAN A FEELING' Boston – That song was the start of a whole new era for me
'THE THRILL HAS GONE' BB King – BB King's my main guitar influence
'ANIMAL' Def Leppard – Great production
'THE LONG AND WINDY ROAD' Paul McCartney – Such a classic
'DREAM ON' Aerosmith – The song that introduced me to Aerosmith

VIDEOS

1	1	TRASHES THE WORLD **Alice Cooper** (CMV)
2	2	THE WALL **Pink Floyd** (PMI)
3	–	BREAKOUT **Bon Jovi** (Channel 5/PMV)
4	3	MAIDEN ENGLAND **Iron Maiden** (PMI)
5	4	DELICATE SOUND OF THUNDER **Pink Floyd** (PMI)
6	7	HITS FROM HELL **Meat Loaf** (CMV)
7	9	SIGHT FOR SORE EARS **Poison** (PMI)
8	13	IN THE ROUND, IN YOUR FACE – LIVE **Def Leppard** (PMV/Channel 5)
9	10	LIVE AT POMPEII **Pink Floyd** (Channel 5/PMV)
10	–	END OF THE ROAD '84 **Status Quo** (Channel 5/PMV)

STATUS QUO (stuck at the end of the road): he's got the map!

11	8	NEW JERSEY **Bon Jovi** (PMV/Channel 5)
12	6	BARK AT THE MOON **Ozzy Osbourne** (Castle Hendring)
13	14	A BIT OF WHAT YOU FANCY **Quireboys** (PMI)
14	5	THE SONG REMAINS THE SAME **Led Zeppelin** (Warner Home Video)
15	re	SLIPPERY WHEN WET **Bon Jovi** (Channel 5/PMV)
16	re	ON THE WINGS OF HEAVEN LIVE **Magnum** (Spectrum)
17	18	HARD 'N' HEAVY VOLUME SEVEN **Various** (Virgin)
18	17	LIVE **Lita Ford** (BMG Video)
19	11	HARD 'N' HEAVY: THRASH METAL SPEED SPECIAL **Various** (Virgin)
20	re	IF LOOKS COULD KILL **Heart** (PMI)

INDIE METAL

1	1	LEATHER AND LACE **Various** (Dino)
2	2	PASSION AND WARFARE **Steve Vai** (Food For Thought)
3	3	FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
4	–	SCHOOL OF HARD KNOCKS **Pat Travers** (Episode)
5	4	THE AMERICAN WAY **Sacred Reich** (Roadracer)
6	6	BEZERK **Tigertailz** (Music For Nations)
7	9	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
8	5	HELL AWAITS **Slayer** (Metal Blade/Music For Nations)
9	8	SHOW NO MERCY **Slayer** (Metal Blade/Music For Nations)
10	–	DON'T WALK – ROCK (THE BEST OF) **Nils Lofgren** (Connoisseur Collection)
11	14	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
12	11	NO REMORSE **Motörhead** (Castle Classics)
13	7	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
14	–	ROCK GUITAR LEGENDS **Various** (Knight)
15	10	DEICIDE **Deicide** (Roadracer)
16	15	BENEATH THE REMAINS **Sepultura** (Roadrunner)
17	16	MICHAEL LEE FIRKINS **Michael Lee Firkins** (Roadrunner)
18	20	LEFT HAND PATH **Entombed** (Earache)
19	12	TWISTED INTO FORM **Forbidden** (Under One Flag)
20	13	SHOTGUN MESSIAH **Shotgun Messiah** (Music For Nations)

SINGLES

1	–	SHE'S A LITTLE ANGEL **Little Angels** (Polydor)
2	3	DOUBLEBACK **ZZ Top** (Warner Brothers)
3	–	BLAZE OF GLORY **Jon Bon Jovi** (Vertigo)

JON BON Jovi: trades in his horse for a Harley

4	2	STARDATE 1990/RAINBOW CHILD **Dan Reed Network** (Mercury)
5	6	I DIDN'T WANT TO NEED YOU **Heart** (Capitol)
6	1	HOW MUCH LOVE **Vixen** (EMI USA)
7	4	UNSKINNY BOP **Poison** (Capitol/Enigma)
8	5	SHAME ON YOU **Gun** (A&M)
9	8	FALLING TO PIECES **Faith No More** (Slash/London)
10	10	ALL LIPS 'N' HIPS **Electric Boys** (Vertigo)
11	7	GIMME SOME LOVIN' **Thunder** (EMI)
12	9	ALL THE YOUNG DUDES **Bruce Dickinson** (EMI)
13	11	HUNGRY **Lita Ford** (RCA)
14	12	ROCKIN' CHAIR **Magnum** (Polydor)
15	14	WILD AND WONDERFUL **Almighty** (Polydor)
16	15	STILL GOT THE BLUES (FOR YOU) **Gary Moore** (Virgin)
17	13	VICTIMS OF SUCCESS **Dogs D'Amour** (China)
18	16	LOVE HURTS **Joan Jett** (Chrysalis)
19	re	SMOKE ON THE WATER **Rock Aid Armenia** (Life Aid Armenia)
20	21	ALL I WANNA DO IS MAKE LOVE TO YOU **Heart** (Capitol)
21	20	TATTOOED MILLIONAIRE **Bruce Dickinson** (EMI)
22	22	YOUR MA SAID YOU CRIED IN YOUR SLEEP LAST NIGHT **Robert Plant** (Es Paranza/EastWest)
23	24	FROM OUT OF NOWHERE **Faith No More** (Slash/London)
24	17	AMERICAN DREAM **The Grip** (Survival)
25	18	JEALOUS AGAIN **Black Crowes** (Def American)
26	26	I DON'T LOVE YOU ANYMORE **Quireboys** (Parlophone)
27	19	BACK STREET SYMPHONY **Thunder** (EMI)
28	23	RADICAL YOUR LOVER **Little Angels** (Polydor)
29	38	NOISE LEVEL CRITICAL **Tigertailz** (Music For Nations)
30	25	GHOSTBUSTERS **Xentrix** (Roadracer)
31	30	SAFE SEX (WHEN IT COMES 2 LOVING U) **Pandora's Box** (Virgin)
32	33	RAG DOLL **Aerosmith** (Geffen)
33	27	WITHOUT YOU **Mötley Crüe** (Elektra)
34	28	HURTING KIND (I'VE GOT MY EYES ON YOU) **Robert Plant** (Es Paranza/EastWest)
35	34	TAKING ON THE WORLD **Gun** (A&M)
36	36	CROSSTOWN TRAFFIC **Jimi Hendrix** (Polydor)
37	29	BLACKOUT IN THE RED ROOM **Love/Hate** (CBS)
38	32	SWEET SOUL SISTER **The Cult** (Beggars Banquet)
39	31	HOUSE OF PAIN **Faster Pussycat** (Elektra)
40	35	I REMEMBER YOU **Skid Row** (Atlantic)

IMPORTS

1	–	AFTER THE RAIN **Nelson** (Geffen)
2	–	STEELHEART **Steelheart** (MCA)
3	–	TAKING A COLD LOOK **I Ten** (Epic)
4	–	BUSTED **Cheap Trick** (Epic)
5	–	THE KEY **Dominoe** (Virgin)
6	–	ALIAS **Alias** (EMI)
7	–	RAT RACE **Child's Play** (Chrysalis)
8	–	SO FIRED UP **Le Roux** (RCA)
9	–	MICHAEL O'BRIEN **Michael O'Brien** (Ocean)
10	–	BRICKYARD ROAD **Johnny Van Zant** (Atlantic)

Import Chart supplied by SOUND OPTIONS, Cardiff

WHAT DO YOU GET WHEN YOU COMBINE 5 OF THE HOTTEST ROCKERS IN EUROPE?

NEW LEGEND

The whiskey-raw vocals and big, rough sound pull you right in. Their debut album, "New Legend" includes the first track, "Angel Of Mercy." This is the music rock legends are made of. Produced by Scorpions' producer Dieter Dierks. On RCA Records cassettes and compact discs.

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